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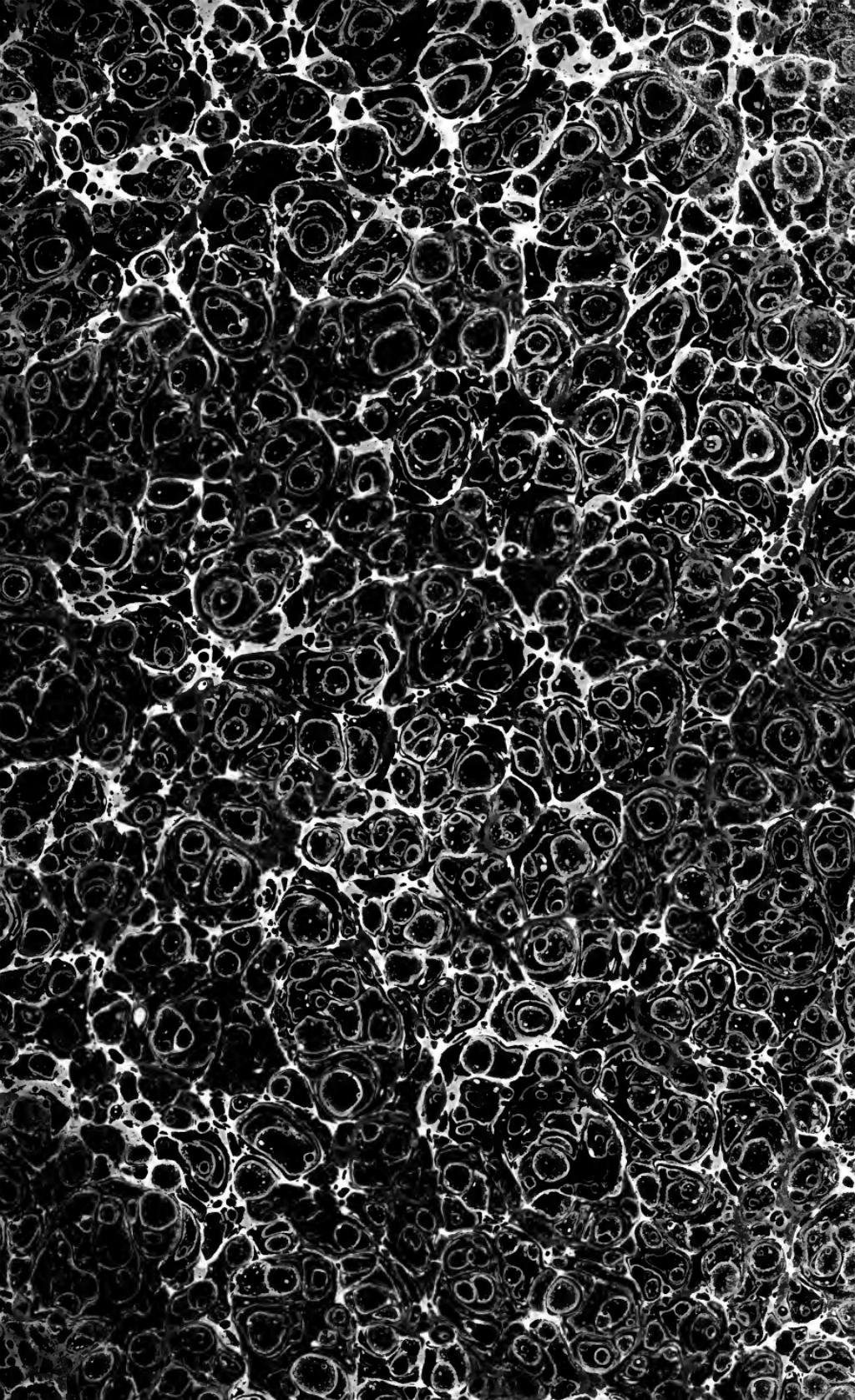
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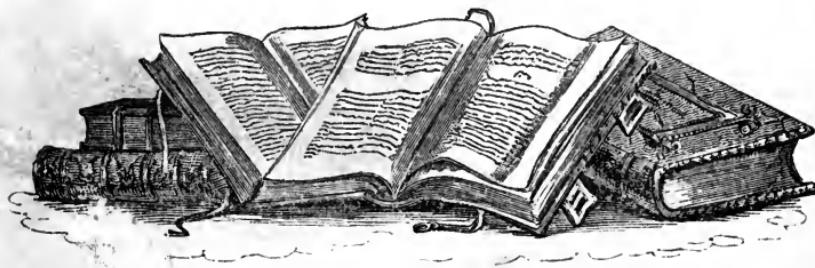
THE  
**Library Companion;**  
OR,  
THE YOUNG MAN'S GUIDE,  
AND  
THE OLD MAN'S COMFORT,  
IN THE  
**CHOICE OF A LIBRARY.**

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BY THE  
REV. T. F. DIBDIN, F.R.S., A.S.

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PART SECOND.



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## A S I A.

Having given a pretty full account of **COLLECTIONS of VOYAGES**, and of **CIRCUMNAVIGATIONS** of the Globe, I proceed to lay before my readers, both "young" and "old," a sketch of a few of the more important voyages and travels which relate to the most ancient, and, with the exception of America, the largest quarter of the World: to those regions, once the scene of an earthly paradise,

" where God or angel guest,  
With Man, as with his friend familiar, used  
To sit indulgent, and with him partake  
Rural repast."

Of course I allude to **ASIA**. Dismissing, in the briefest possible manner, what hath been written upon this country by Herodotus, Arrian, Ptolemy, and others of the ancient school, including the *Minor Greek Geographers*,\* I commence with the notices of Tu-

\* The notices of Asia by Herodotus, and more especially the memorable voyage of Nearchus, (rendered familiar to British readers by the version and edition of Arrian by the late Dr. Vincent, and by the Doctor's own account of the voyage and Periplus of the Erythraean Sea) need scarcely be dwelt upon. Ptolemy's map of Asia is republished by Mr. Murray (vol. i. page 448) in his *Historical Account of Discoveries and Travels in Asia*, 1820, octavo, three vols. — a work, before (page 368) especially commended, and to which, as will be obvious, I shall have such frequent occasion to refer. In regard to the information incidental to India, to be found in the ancient minor Greek Geographers, edited in 4 vols. 8vo. by Hudson, in 1698, I cannot venture upon recommending the reader—unless his purse be well garnished with pistoles—to purchase these rare and high-priced

dela, Marco Polo, and Mandeville. Benjamin, the son of Jonas of Tudela, a Spanish Jew, was among the earliest of Asiatic Travellers in the middle ages. His work, which is rather curious than valuable, has been translated into the English, French, and other languages.\* MARCO POLO, although greatly surpassed

tomes. He will be pleased to read what is said of them in my *Introd. to the Classics*, vol. ii. p. 439, and to unite in the wish of Toup, that the University of Oxford (now so laudably smitten with a passion for reprinting) would republish, with such additions and corrections as recent researches have brought to light, these intrinsically valuable volumes. Upon LARGE PAPER — but why am I about to run riot? Only this much be conceded to me: to mention a remarkably fine copy of the first two volumes, in original calf binding, in the Pepysian library at Cambridge. I have seen fine and perfect copies on large paper in the Luton and ~~Althorpe~~ Collections; among the "lock up" rarities in Christ Church Library, Oxford: in Cleveland Square; in Portland Place; but is not all this running EXCEEDINGLY riot? It is: it is: and I desist. Let me however earnestly entreat and exhort Messrs. Elmsly and Gaisford to take heed to the republication of the MINOR GREEK GEOGRAPHERS, first edited by Joseph Hudson.

\* The FIRST EDITION of Tudela's text was by Montanus, who translated it from the original Hebrew, and published it in the office of Plantin, 1575, 8vo.: but a better version appeared by Constantine Lempereur ab Oppyck, a professor of theology at Leyden; who brought it out in an elegant form at the Elzevir press, in 1633, 12mo.: a copy of which was sold for 7s. 6d. at the sale of Dr. Heath's library, and for 1l. 13s., in black morocco, at that of Colonel Stanley's library. Both editions contain the original Hebrew. An English version appeared in 1783, 8vo.: and a better French one was published by Barathier at Amst. in 1784, 2 vols. 12mo. But it is in a yet better form among the French versions of old travels, in the 12th, 13th, 14th, and 15th centuries, published by Pierre Bergeron in 1735, 4to. 2 vols. Consult Pinkerton, vol. xvii. p. 126; who is here comparatively communicative.

by subsequent travellers in the extent, variety, and importance of the information imparted, is nevertheless one of the most authentic and valuable of the middle age writers of travels ; and, luckily for Englishmen, this country can boast of the most correct, full, and satisfactory version and edition of his labours extant. I allude to the masterly publication, in a quarto form, which has been recently put forth by Mr. Marsden ;\* and my obligations to which have been already declared in a public manner. The ardent and the curious Bibliomaniac will doubtless revel in the possession (should he be ever able to possess it !) of the first printed text of Polo's travels in the *German* language —† but the sober-minded and dispassionate

\* “ Mr Marsden, in his recent very learned edition (1818, 4to.) of these travels, has collected and placed in the clearest light all the evidences of their authenticity, drawn both from ancient and modern sources. His labours have smoothed the task, which would otherwise have been difficult, of analyzing the description given by Marco of the eastern world.” Murray ; vol. i. p. 161. The reader should know that Marco Polo was a Venetian — son of Maffio, and nephew of Nicolo, Polo — both of whom undertook the first voyage to the countries in question, and both of whom were eclipsed by the enterprise and energies of Marco. Mr. Marsden’s book (2l. 12s. 6d.) should be in every *professed* collection of Voyages and Travels. \*

† The curious reader may see a full and particular account of this first German impression in the *Ædes Althorpianæ*, vol. ii. p. 176-9, together with a fac-simile of the portrait capriciously introduced as that of Marco Polo himself. Mr. Murray has inaccurately dated this edition 1471. It is so rare, that only one other copy of it is known ; which is in the Imperial Library at Vienna — and Mr. Marsden had gone a considerable way through his labours, before he was put in possession of a transcript of the Vienna copy. Lord Spencer’s copy, in every respect sound and desirable, was obtained at Munich, by Mr. John Payne — when he sprung a mine, at that place, of

Collector will embrace, with a better regulated fondness, the intelligible and uncorrupted version of Marsden.

SIR JOHN MANDEVILLE is our next most ancient and popular Eastern traveller. Whatever may be the estimation in which his Work is held abroad, there are certainly good proofs of its having been long favourably received at home. Leaving the cabinets of the curious in quiet possession of the French and Italian impressions in the fifteenth and sixteenth centuries, the unambitious Collector may rest well satisfied with the handsomely printed edition, in a large octavo form, of the date of 1725 : which yet however maintains a stiff price.\* It is a mistake to suppose that there are

several very *mysterious* and precious tomes. Polo's travels have been translated into Italian, (1497) French, (1566) and Spanish, 1720. An early English version appeared in 1579 : again in Purchas ; and latterly in Pinkerton. Messrs. Arch had the courage to give 3*l.* 13*s.* 6*d.* for the Latin version, printed in 1671, 4*to.* at the sale of Colonel Stanley's library ; and 10*l.* 10*s.* were given for an early edition, *sine ulla notâ*, in the same language, at the sale of the White Knights library.

\* The versions of Mandeville, even in ms., must have been numerous, and widely scattered abroad. A French and an Italian edition appeared in 1480, nineteen years before the appearance of the legitimate text of the author, in the English language. Brunet correctly notices these early impressions, of which I have seen a copy of the Italian, in the libraries of Mr. Grenville and Mr. Wilbraham—so rich in publications of this character. There are numerous re-impressions of each in the xvth century. Lord Spencer has the Bologna edition of 1492, 4*to.* The Duke of Marlborough's copy of the Bologna edition of 1497 was sold for 3*l.* : and a fine copy of an old Latin edition, *sine ulla notâ*, was sold, at the sale of his library in 1819, for 9*l.* 9*s.* Several other copies were in the same collection. But very much rarer than either of these—and so rare, as to baffle

copies on large paper. I have never seen the volume but of one size. Shall I provoke the smile, or the frown, of the reader by the mention of the name of MENDEZ PINTO?—pronounced, in a well known comedy, to be at least a “liar of the *second* magnitude!” Yet time has caused the truth to be filtered through the supposed falsehood of this text; and, bating some exceptions, (rather in the shape of exaggeration than studied fiction) Pinto may be acknowledged among the most valuable as well as early of the Explorers of the Southern Coasts of Asia. The *précis* of his exploits, by Mr. Murray,\* is really a piece of witchery to peruse.

all present enquiries to identify a copy—is the first, hitherto known, ENGLISH VERSION, put forth by Wynkyn de Worde in 1499, 4to: of which a particular description is given, together with some account of Mandeville, in the *Typog. Antiq.* vol. ii. p. 84, &c. Where the copy, there noticed, now reposes, is beyond the ken of the author of this work. The English reprints, in the sixteenth century, are said by Watt and Murray to be of the dates of 1503 and 1568: in the seventeenth, 1684: and in the eighteenth, I know of none but those of 1722, 1725, and 1727. Of the first of these, which has wretched wood-cuts, a copy was sold for 1*l.* 9*s.* at the Towneley sale: of the second,† a copy brought 3*l.* 7*s.* at the Stanley sale, and 3*l.* 15*s.* at Bindley’s; and of the third, Mr. Payne marks a copy, “very neat,” at 2*l.* 2*s.* I do not know the *secret history* of the edition of 1725 selling so high.

\* *Historical Account, &c.* vol. i. p. 234-261. The earliest edition of the *Peregrinaçam* of Mendez Pinto, in the original Portuguese language, is that of 1614, Madrid, folio: and if a very fine copy of the *Valencia* reprint in 1645, folio, produced the sum of 3*l.* 13*s.* at the sale of the Stanley library, we may suppose the parent text to be

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† It is not a little curious that of this very date, a work should appear by an author of the same name, called “a modest defence of Public Stews”—which I have heard, more than once, resolutely contended for as the work of our worthy knight the Traveller!!! See other Mandevilles in Thorpe’s Catalogue, p. ii. no. 9146.

I know not, however, if this sketch of the earlier travellers into Asia be complete, without some mention, however incidental, of the voyage of F. PYRARD,\* who is classed by Pinkerton (not *always* the soundest judge to appeal to) among “the most accurate and intelligent” of travellers. Pursuing the order of Mr. Murray, in his three delightful volumes, I proceed at

worth 5*l. 5s.* There was a *Madrid* reprint of 1627. The Dutch version appeared in 1653; the French, in 1605; the German, in 1671; and the English, in 1663—rather a rare book—and again in 1692, folio: worth about 12*s. 6d.*

\* “—*navigation aux Indes-Orientales, aux Maldives, Molucques, au Bresil, &c.* Paris, 1615 or 1619, 8vo. First edition, according to Brunet; but Pinkerton makes it 1613. Neither seems to speak from authority; though both unite in considering the edition of 1679, 4to. as the best. Huet thought that Bergeron was the author of the text, from the oral instructions of Pyrard: consult Brunet, vol. iii. p. 174. Be this as it may, whoever reads the notice of this work by Pinkerton,† (*Coll. of Voyages*, vol. xvii. p. 163) will *run* with all his might and main to secure the first copy of it that turns up. And yet, whoever reads the very interesting account of the author, in the *Biographie Universelle*, 1823, vol. xxxvi. p. 348-50, will observe that Duval, who was the editor of the edition of 1679, and who boasts of having done, and who has certainly *done*, much towards the elucidation of the text, has unluckily omitted the *Vocabulary of the Maldivian language*, to be found in the preceding impressions; so that the purchaser will be a little embarrassed in his choice. A sort of *Syllabus* of the work, under the title of “*Discours du Voyage*,” &c. appeared in 1611; but which should seem to be hardly worth *walking* after.

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† “Of the ancient travellers in India, PYRARD, who set out in 1600, and returned in 1611, is one of the most accurate and intelligent. His descriptions are concise and neat, and his accuracy has not been impeached. The account he gives of the *Maldives* continues the best we have, and that of Bengal, Cochin, Travancore, and Kalicut, are of great value. His remarks on Ceylon, the isles of Sunda and the Moluccas, are more rapid, but those on the Brazils, though short, are full of curious matter.” But consult the new *Biographie Universelle Ancienne et Moderne*; as above referred to.

once to the notice of the labours of the *Portuguese*—the Discoverers of India: as I shall have occasion to mention, in another and more compressed form, the travellers who are introduced by him towards the end of his first volume.

At the very sound of Portuguese enterprise, the name of **VASCO DE GAMA** rushes npon our ear with a fond and enthusiastic sensation: and leaving the lovers of poetry to read the achievements of that great and dauntless navigator in the mellifluent numbers of Camoens,\* I shall gently lead them to the more sober details of his exploits, to be found in the *Decads* of **BARROS**, and in the *Asia Portuguesa* of **FARIA DE SOUSA**, and other similar bodies of travels !† Mean-

\* Will “the young” or “the old” Collector aspire to the rarest and most splendid edition of this poet which has ever appeared, and which is described in tempting detail in the *Ædes Althorpianæ*, vol. i. p. 143-5? At this moment, I know not whether any copy of it has been sold by auction. When it does, will thirty-six guineas enable GOTSCALEUS to become its purchaser?

† First of Barros. *As Decadas III de Asia dos feitos que os Portugeses fezerão, &c. de Joam de Barros*, printed at Lisbon in 1552-63, 3 vols. folio: and reprinted in 1628, and again with those of Couto, or the 4th Decad, in 1736, 3 vols.: and again from 1778 to 1788 in 24 duodecimo volumes. The IVth Decad was printed in 1602: the Vth in 1612; the VIth and VIIth in 1614-16: the VIIIth, IXth, and Xth in 1673: all in folio. The XIth Decad is in MS. and so is the XIIIth: and of the XIIth, only the first five books are printed. So astonishingly scarce are copies of this work, that Mr. Murray doubts if the VIIIth, IXth, Xth, and XIth Decads have been printed; but there is a printed copy of the VIIIth, and a complete set of the whole, in the library of His late Majesty. A set is not only pronounced to be “presque introuvable” in France, by Brunet—but he knows of no catalogue which contains a copy of the IXth and Xth Decads.

while, the analysis of Mr Murray, (vol. iii. p. 43-56) cannot fail to be a provoker of the appetite for a more abundant intellectual meal. Among the labours of the Portuguese Missionaries, those of Guzman are the more important ; and if the result of *English Embassies*, having for their object many things in common with those of the Portuguese, be at all a topic which weighs with the Collector of Travels, let him form an acquaintance with the texts of HAWKINS and ROE.\*

We have now reached the period, when it behoves us to render justice to the spirit of discovery and of

The *likeliest* quarters to meet with another such a copy, are the libraries of Lord Holland, and Messrs. Heber, Frere, and Southey—and where they are sure to be turned to good account. It may be remarked, that it is a work of extreme difficulty to specify accurately.

The *Asia Portugessa* of MANUEL FARIA DE SOUSA, published in 3 folio volumes at Lisbon in 1666, with many curious cuts, is also exceedingly rare. A copy of it was sold at the sale of Dr. Heath's library for 9*l.* An English translation appeared in 1695, 8vo. 3 vols. see *Bibl. Heath*, no. 2563 ; and *Bibl. Harl.* vol. ii. nos. 11494, 11524. With this work, should be united the *Europa Portuguessa* of Emanuel Faria de Sousa, published in 1671, folio, 2 vols. of which an extra bound copy, by Walther, was sold for 7*l.* at the same sale. Yet perhaps, of more importance than either, is the account of the Conquests of the Portuguese in India, which occupies the eight folio tomes of FERNAN LOPEZ DE CASTANHEDA, and which was printed at Coimbra in 1552-4. Where shall we expect to find a copy of this curious work, if not in *one* of the foregoing libraries ?

\* The work of LUIZ GUZMAN is that of a Portuguese Missionary, and it incorporates an account of China and of Japan as well as of the East Indies. It was published at Alcala in 1601, in two folio volumes, and has become rare and high priced. The travels of Hawkins and Roe are found in the first volumes of the Collections of Purchas and Churchill. Roe, more fully in the latter : and again, separately, in 1740.

enterprise which actuated the FRENCH SCHOOL ; and wherein the names of Bernier, Tavernier, Thévenot, and Chardin, are eminently conspicuous. The nature of this work forbidding an exemplified notice of these labours in the *text*, the reader is referred to the subjoined note for the best editions\* of the publications which record them. Following the order of Mr. Mur-

\* First of BERNIER ; whose work, in two duodecimo volumes, 1679, with cuts—again in 1725, 12mo. 2 vols.—contains one of the best accounts of Hindoostan that has ever appeared ; including the first good account of Cashmeer and of several other countries. So says Pinkerton : but consult Murray, vol. ii. p. 183, &c. TAVERNIER'S is a better known, and more common work. It was published in the French language at Paris in 1679, 1692, and at Utrecht 1712, 12mo. 3 vols. with cuts. A copy of the latter edition was sold for 2*l.* 3*s.* at the sale of Dr. Heath's library. The first may be the more valuable, on account of the sharpness of the cuts ; but Brunet forbids the purchase of any edition subsequent to the date of 1712. An English version of Tavernier appeared in 1678, folio, with plates ; of which a very neat copy is marked at 2*l.* 2*s.* in the catalogue of Messrs. Payne and Foss. JOHN THEVENOT, the traveller, must be distinguished from Melchisedec Thevenot the Collector of Travels, (concerning whose work see p. 384, ante). The fullest edition of I. Thevenot's labours appeared in 1689, in 5 small octavo volumes, with cuts, which may be purchased for about a guinea. A high character is given of the writer in the *Bibl. Harleiana*, vol. ii. p. 696. CHARDIN is incomparably preferable to either of his precursors, but he is rather a Persian than a more Eastern traveller. His *Voyage en Perse et autres lieux de l'Orient* appears with every possible advantage in 4 quarto volumes published at Amsterdam in 1735 ; and a fine copy of this precious work yet rears its head in the market. Dr. Heath's copy was sold for 15*l.* 15*s.* ; but Colonel Stanley's, in blue morocco binding, brought nearly double that sum — namely, 28*l.* This is thought to be the best edition : but M. Langlès, an able editor, has recently (1811) put forth a new and handsome edition in ten octavo volumes—with an *Atlas folio* of eighty-one plates. For purity of text, this latter is probably the preferable impression ; yet

ray, we enter upon the immense territory of HINDOOSTAN ; the chief seat of the *British Empire* in the East.

the thorough-bred bibliomaniac clings to his quarto with pertinacious fondness.

The name of RAYNAL (the Abbé) is doubtless connected with those writers, of the French School, who have treated of the affairs of India ; but the Abbé's work relating to India is purely philosophical and political ; the author never having visited that country. His “ *Histoire philosophique et politique des établissements et du commerce des Européens dans les deux Indes*,” was first published; according to Barbier, in 1770, in six octavo volumes : it was afterwards published at Geneva, in five volumes in quarto, and ten in octavo, in 1780 : the last volume of the quarto having maps : and a quarto Atlas accompanying the octavo impression. Brunet says the octavo is the preferable edition : but I find a copy of the quarto impression purchased by Lord Essex for 3*l.* 13*s.* 6*d.* at the sale of Dr. Heath's library. Brunet gives a curious anecdote enough about the publication of this work. He says “ that the Abbé Raynal, before he printed and published it at Geneva, and by Pellet, first printed *three copies only* at Stoupe's, at Paris : of these, one was left with Stoupe ; the second was preserved by the Abbé ; and the third was left with Pellet, as for the impression copy.” By these means, he introduced his own corrections, and those of his friends, upon the margins of a printed copy, for the more immediate facility of publication.

Grimm says, that Diderot wrote one third part of it, which is not the least distinguished for the boldness of its sentiments : *Mem.* part iii. vol. iv. p. 85. But la Harpe says, that Diderot wrote the half of it ; and that though Raynal was really a better man than Diderot, yet that he, Diderot, Rousseau, Voltaire, and Helvetius, were among the most powerful prime movers of the French revolution : *Cours de Littérature*, vol. xv. p. 113 ; xvi. part i. p. 173-4. “ *Jai lu*” (says Barbier) “ cette histoire politique, qu'on attribue avec raison à divers auteurs. Ces Messieurs déclament plus qu'ils ne racontent ; et ce livre est moins une histoire, qu'une compilation hardie et irréligieuse de tout ce qu'ont dit les voyageurs.”\* *Bibl. d'un Homme de Gout*, vol. iv. p. 182.

\* Dr. Johnson flew out into a great passion, and perhaps with reason, when any one talked of the Abbé Raynal's history. Gibbon has drawn no very enviable

Yet before the notice of those writers who have, more particularly written upon that country, be entered upon, it may be worth while to observe, not only that several of the authors *before* described make more or less mention of it—but that several, not at all previously noticed, are copious in their accounts; such as many whose works appear in the *Danish Asiatic Transactions*; while the labours of DAPPER, TIEFENTHALER, and VALENTYN\* present the most copious

\* First of the transactions of DANISH Travellers and Missionaries, under the title of “*Acten der Dænischen Mission en Ost-Indien*.” They were published at Halle in 1718, in 13 vols. 4to., and have been continued to the year 1805, (if not later) comprising sixty-one volumes. These Acts (says Pinkerton) are cited as authority by Anquetil-du-Perron. They have been abridged in the Latin and German languages. But, in the German language, let Dapper’s “*Asia, or a Description of the Empire of the Great Mogul, and of a large part of India*,” published at Amsterdam in 1672, in 2 folio volumes, receive a quiet place at the bottom row of folios in the library of the Linguist: and if the graphic Connoisseur have a small void for the oblong folio of Romain de Hooge, which represents—**EVERY THING**—connected with the East and West Indies, let this brilliant tome be found in his cabinet. TIEFENTHALER is a “*clarum nomen*” in the list of oriental travellers; but the safest and pleasantest advice respecting his work, will be to recommend “*the young Man*” to procure the French version of it, with the researches of Anquetil du Perron, and the map of Rennell, in 1785, 4to. 3 vols. A copy of this valuable performance may be obtained for 3*l.* 13*s.* 6*d.* “*The account of the Seikhs by Tieffenthaler is the most interesting we possess*,” says Pinkerton.

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picture of the Abbé himself. In a letter dated Lausanne, Sept. 30, 1783, he thus writes to Lord Sheffield: “*Yesterday afternoon I lay, or at least sat, in state to receive visits, and at the same moment my room was filled with four different nations. The loudest of these nations was the single voice of the ABBE RAYNAL, who, like your friend, has chosen this place for the asylum of freedom and history. His conversation, which might be very agreeable, is intolerably loud, peremptory, and insolent; and you would imagine that he alone were the Monarch and legislator of the world.*” *Post. Works*, vol. v., p. 330.

and curious details. But coming more collectively to the notice of Hindoostan, and carrying with us, as a safe guide in all our journeyings, the incomparable Map of MAJOR RENNELL, first published (with an octavo volume of explanation, containing an account of the Ganges and Burrampooter rivers) in 1788, I am anxious to recommend the *Asiatic Researches*, together with the works of SIR WILLIAM JONES,\* to those who are more solicitous of minute and curious

I cannot dissemble my fondness for FRANC VALENTYN, although I am unable to read a single sentence in his work:—published in the Dutch language, in 1726, folio, in 8 volumes: but the plates are so curious and apparently faithful, as well as numerous—and the work being considered “scarce and little known,” as well as “the best hitherto published, relative to India,” I may venture to stimulate the curious to secure, as soon as possible, the fine old vellum-bound copy of it, which lies at Messrs. Payne and Foss, at the price of 7*l.* 7*s.* I remember, after the capture of Java, by the gallant Colonel Gillespie, looking over many plates in this work, which represent the streets of the capital through which the gallant English army marched in their road to victory. My friend, Mr. Brunet, rightly calls these volumes “a very curious collection; but being written in a language of limited circulation, their contents cannot be generally appreciated.” With the work of Valentyn, I am desirous of recommending two ancient volumes in the French language, which describe the adventures and discoveries of the Dutch in the East Indies, of that period—“avec le vrai portrait au vif des habitans—le tout par plusieurs figures illustré; par G. W. A. W. W.” Amst. 1538, folio. A second volume, descriptive of Dutch enterprise, under Admirals J. Cornelius Nec, and Wilbrant de Warwic, appeared in 1609, folio. Just now, the present abode of a copy of either of these works escapes me.

\* The *Asiatic Researches*, which owe their origin to the patronage of the celebrated Sir William Jones, and which were first published at Calcutta, have been reprinted in London in 14 quarto volumes: 1799—1821. The publication price is 25*s.* per volume. They are

details connected with our East India territories—while, in lieu of these elaborate performances, the publications of BUCHANAN, MALCOLM, HAMILTON, and MILL, can scarcely fail to gratify a very large class of readers.\*

full of the most curious and valuable intelligence in every possible form, and on every possible subject. Need I dwell a moment on the recommendation of the works of SIR WILLIAM JONES, in 8 quarto volumes, 1799—1801—reprinted in 12 octavo volumes? A scholar, a critic, philosopher, lawyer, and poet—where shall we find, in the works of the SAME MAN, greater demonstrations of pure and correct feeling, and cultivated and classical taste, than in the volumes here noticed and recommended?! The piety of Sir William Jones was not inferior to his learning. A thoroughly good, and great-minded man,—his caution, humility, and diffidence were equal to his learning and multifarious attainments; and there is a vigour and raciness in his translations of Persian Poetry, which give them the enchanting air of original productions. This great man may be said to have fallen a victim to the climate where he spent the latter portion of his life. He was prematurely cut off in his high career: but his grateful country numbers him among the most illustrious of her WORTHIES.

\* Dr. FRANCIS BUCHANAN's works, connected with India, do infinite credit to his memory. His *Journey through the Countries of Mysore, Canara, and Malabar*, Lond. 1807, 4to. 3 vols. is a most curious and instructive work. Those researches, of an ecclesiastical character, which distinguish the works of the Rev. Claudius Buchanan, are too well known and appreciated to need being chronicled in this place. See the 1st. 2nd. and 16th volumes of the *Quarterly Review*. The works of SIR JOHN MALCOLM place him among the principal of statistical writers upon the East. His *History of Persia* belongs to a subsequent place; but his papers in the *Asiatic Researches*, his *Sketch of the Sikhs*, and, above all, his *Memoir of Central India*, (1823, 8vo. 2 vols.) are productions of decided and general utility. The latter received an elaborate investigation in the *Quarterly Review* of January, 1824. But of the most obvious utility and merit, are the labours of Mr. Hamilton. Who, that has relatives

Yet *portions* of this great territory have stimulated the curiosity, and called forth the spirit of enterprise, of some of the most ardent and scientific of travellers—and those of our own country. The Himmaleh or *Himalaya* mountains—that vast and magnificent chain, which forms the northern boundary of Hindoostan, and is the immediate barrier between the kingdoms of Nepaul and Thibet—which, rising with its eternal snows, looks down even upon the proudest summits of the Andes—those stupendous heights have received the most delightful and satisfactory illustrations by *Messrs. Hardwicke, Webb, Raper, Colebrooke, Moorcroft, and Fraser.*\* THIBET should seem

in India, (“Alas, I feel I am *no actor* here !”) can rest satisfied without the possession, not only of his *Gazetteer*, but of his *Geographical Description of Hindoostan*, in two quarto volumes, published at London, in 1820? Mr. James Mill, without having visited India, is nevertheless the author of a most spirited and popular *History of British India*, in two quarto—reprinted in 6 octavo volumes: obtainable in either shape, and at a moderate price.

\* Consult the *Asiatic Researches*, vol. x. xi. and xii. and above all the very interesting Reviews of Works connected with these magnificent regions, in the xivth and xviith volumes of the *Quarterly Review*. Or, if these should not be at hand, let the work of *Mr. Murray’s Asia*, be consulted; especially the whole of the first chapter of the 3d book in volume ii. The perusal is almost transporting. Does it from hence follow, that the *perpetual* height of snow, in the Himmaleh range, is 17,000 feet—and that the Mont Blanc of this range is 27,000 feet in altitude? Colonel Kirkpatrick, in his Nepaul, seems to have first imparted to the public a notion of the marvellous height of these mountains; although Turner, in his Thibet, had more than a casual glimpse of them. The Colonel’s extatic feelings are thus described—“the summit of *Chandragiri* which commanded a sublime amphitheatre, successively exhibiting to the delighted view, the cities and numberless temples of the valley

hardly to stand in need of another historian, after the very admirable work of the late *Mr. Samuel Turner* ; whose “ *Account of an Embassy to the Court of Teshoo Lama*,” in that country, together with the Views of Lieutenant Davis, and the Mineralogical and Botanical Observations of Mr. Saunders—all put forth in one splendid quarto volume, in 1800—cannot fail of meeting the approbation of every qualified judge.\* This performance is among the most perfect of those which relate to the northern parts of India.

NEPAUL has been brought before our eyes, as it were, by the labours of *Colonel Kirkpatrick* and *Dr.*

below: the stupendous mountain of *Sheoopoori*; the still super-towering *Jibjibia*, clothed to its snow-capped peak with pendulous forests ; and, finally, the GIGANTIC HIMMALEH, forming the majestic back-ground of this wonderful and sublime picture.” Murray, vol. ii. p. 429. Mr. Murray himself is even hurried along by the force of such impassioned feelings. He mentions “ the snowy pinnacles of the mighty Himmaleh : the almost unfathomable depth of the valley beneath, contrasted with the stupendous height of the mountains above, and the grandeur of their awful and cloud-capt boundary, producing an impression of sublimity amounting to terror.” In Captain Hardwicke’s tour, the two loftiest peaks in view, were those of *Gangoutri*, supposed to be the source of the Ganges, and *Jamautii*, that of the Jumna,” p. 295.

Such are the regions in which the two mightiest rivers in Asia are supposed to have their sources ; regions, still to be accurately and fully explored — notwithstanding the unparalleled efforts of *Mr. Moorcroft*, who has penetrated farther into the mountainous world of India, than any other European traveller. An outline of his truly instructive and interesting narrative may be found in the first number of the *Edinburgh Philosophical Journal*. But **EVERY** author, above mentioned, deserves equal praise ; and, if achievements, such as *they* performed, were always the result of **TERRITORIAL CONQUEST**, who might not envy the **CONQUERED** the felicity of their lot ?

*Hamilton* ; and the Hon. M. Elphinstone's **CAUBUL** is a work which places its author in the first rank of historians and travellers in the East. Luckily, the labours of these gentlemen are neither costly nor rare ;\* and most earnestly do I recommend them, especially the book of Mr. Elphinstone, to every library of any pretension to a Collection of Voyages and Travels.

PERSIA, according to Mr. Murray's arrangement, next claims the attention of the bibliographer. Leaving the discoveries of earlier travellers to be found in the collection of Aldus, put forth in 1543-5, under the title of *Viaggi fatti da Vinegia*,† I pass quickly

\* COL. FITZPATRICK's *Nepaul*, an elegant 4to. volume, published in 1811, with a map and other engravings, was elaborately, and on the whole dispassionately, reviewed in the vth volume of the *Quarterly Review*, p. 305—332. The account of the kingdom of *Caubul*, of the Hon. MOUNTSTUART ELPHINSTONE, was published in 1815, in a handsome quarto volume—and republished in two octavo volumes. Elaborate and exceedingly interesting reviews of it appeared in the *Edinburgh* and *Quarterly Reviews* of the same year. A work of such excellence stands in need of no commendation here.

† The narratives of Zeno, Barbaro, and Contarini were first published in the *Viaggi fatti da Vinetia, alla Tana, in Persia, in India, &c.* collected by Antonio Manutius, and published by Paul Manutius in the Aldine Office, in 1543, and again in 1545, in one 8vo. volume of 180 leaves. The second edition, which has only 163 leaves, is the better printed book, according to Renouard ; vol. i. p. 225, 234. A copy of the first edition was sold for 1*l.* 1*s.* at the sale of Mr Bindley's Library ; and for 3*l.* 7*s.* at that of Colonel Stanley's. ANTHONY SHERLEY'S Travels were first published in 1613, 4to. and they are reprinted in Purchas, and Mr. Murray has given a very interesting extract (vol. iii. p. 23,) from the original. Yet, nothing short of a clean-margined copy of the original impression, must satisfy the curious. It is obtainable for a sovereign. Sherley was the pro-

by the performances of *Sherley* and *Herbert*, to make especial and honourable mention of that of **CHARDIN**; and recommending my readers not to let the amusing work of **JONAS HANWAY\*** escape them, especially if

tegé of the Earl of Essex: "whom he had made the pattern of his civil life;" and at whose advice he travelled into Persia. But consult the work last referred to (vol. iii. p. 29-52,) for the treasures which are yet in *MS.* relating to Persia, of which **DON GARCIA DE SYLVA** is the author; who lived in the reign of Philip III. The Travels of **SIR THOMAS HERBERT** were first published, in folio, in 1634, and afterwards in 1635, 1665, and 1667. They relate to Africa and Great Asia, as well as Persia. A copy of the first edition was sold for 1*l.* 10*s.* at Dr. Heath's sale. But all these are eclipsed by the labours of **CHARDIN**, "who devoted his life, as it were, to the knowledge of Persia,"—says Mr. Murray. I will be free to add, that for intrinsic merit and fidelity of narrative, Chardin has been exceeded by no subsequent traveller. His travels first appeared in a folio volume of 1686; containing only his journey from Paris to Ispahan: then came out his account of Persia, in 3 quarto, or ten duodecimo volumes, at Amsterdam, in 1711: but, as before observed, (see p. 408) the Amsterdam edition of 1735, is the most popular one.

\* Perhaps this is not the most proper place for the mention of Hanway's Travels; but as there is very much in them relating to Persia, the reader may as well know that the work appeared in 1753, in four quarto volumes, and that in Mr. Murray's Collection (vol. i. p. 355) some amusing particulars from them are extracted. At Balfrush, "finding his beard grown to a most inconvenient length, Hanway, with great difficulty, procured a barber; but that operator learning, in the midst of the process, that he was a Christian, uttered a cry of horror, and ran away; and Hanway was obliged to push on with his half-shaven beard!" He was, at the time, very critically situated. The work of Hanway contains a great number of maps, and some very pretty vignettes and plates, of which several were designed by **WALE**; a name dear to the lovers of fine art, from his happy performances in Sir John Hawkins's edition of Walton's *Angler*. A copy of this work was sold for 2*l.* 19*s.* at the sale of Dr. Heath's library. It may, however, be obtained at a less price.

obtainable at a moderate sum, I may venture to conclude the list of publications, relating to this most interesting country, with the strong recommendation of the more recent, and more intrinsically valuable, works of Morier, Malcolm, Ouseley, and Sir Robert Kerr Porter. The subjoined note affords a brief outline of the editions of the labours of these distinguished travellers.\*

\* I have only to subjoin the titles and dates of the works of the above four eminent travellers: MORIER, James, *Journey through Persia, Armenia, and Asia Minor, to Constantinople, in the year 1808-9.* Lond. 1812. 4to. Second Journey; 1810-16. Lond. 1818, 4to. For reviews of these works, consult the volumes of the *Edinburgh and Quarterly.* MALCOLM, Sir John: *History of Persia, from the earliest ages to the present times.* Lond. 1816, 4to. 2 vols. See an excellent criticism on this valuable work in the xvth. vol. of *Quarterly Review.* The copies on large paper were published at 12*l.* 12*s.* OUSELEY, Sir William: *Travels in Various Countries of the East, particularly Persia,* Lond. 1819, 4to. I understand that the two latter travellers possess fine collections of Persian and Sanscrit MSS. The supplemental pages of the *Bibliographical Decameron*, vol. iii. will prove that some of Sir John Malcolm's treasures, of this description, are of no ordinary beauty; but whether Sir William Ouseley's treasures may, or may not, compete with those of Sir Gore Ouseley, as detailed in the 4th volume of the late Mr. Beloe's *Anecdotes of Literature and Scarce Books*, I cannot take upon me to pronounce. What can there be more beautiful, in all respects, than a highly embellished PERSIAN MS.? I have seen and examined many, of full three centuries growth, which had the effect of magic while turning over the silken and diverse tinted leaves, powdered with golden stars, and irradiated with colours of pink, and blue, and green, as vivid and unsullied as if, at that moment, they had left the pencil of the illuminator!

The travels of Sir ROBERT KERR PORTER, were published in two quarto volumes, in 1822; embellished with a number of very spirited and singular plates — and containing some interesting particulars

Where next shall we turn our eyes, and direct our steps, in this ancient, and, as it were, consecrated quarter of the globe? And how comes it to pass, that I have allowed my “young” reader thus far to travel, without putting into his hands those safe, and almost indispensable guides; afforded by the Charts of D’ANVILLE and RENELL: names, that do not less honour to the important study of geography, than to the relating to Ancient Babylon. These travels include accounts also of *Georgia, Armenia, &c.*; and were performed during the years, 1817, 18, 19, 20. The plates relate to portraits, costume, and antiquities, and are not fewer than seventy-five in number. The narrative is executed in a pleasing and lively style; and these volumes form, on the whole, a valuable addition to our stock of knowledge of the countries described.

\* The geographical labours of the illustrious D’Anville, are minutely and temptingly detailed by Brunet, vol. i. p. 76. His *Eclaircissements Géographiques sur la carte de l’Inde*, 1753, 4to. and *Antiquités Géographiques de l’Inde et de plusieurs autres contrées de la haute Asie*, 1775, 4to. are among his chief works connected with the present department of our researches.† If the labours of Major Rennell are less general than those of D’Anville, they are, nevertheless, highly meritorious on the score of scrupulous accuracy. Here I have only to mention his *Bengal Atlas*, 1781, folio: *Memoir of a Map of Hindoostan, with an Introduction*, Lond, 1783; 1788: reprinted again and again—but to the later editions there is a Supplementary Map, containing the new geography of the Peninsula of India, with an explanatory memoir. *The Geographical System of Herodotus examined and explained*, with eleven maps, 1808, 4to. now very scarce—and, equal to either, his masterly elucidations of *The Retreat of the Ten Thousand*; and his *Topography of the Troad*: works, that, in their way, have never been surpassed.

† Brunet tells us that Mons. Demanne, the heir of D’Anville, is printing, at the royal press, a COMPLETE EDITION of the works of this celebrated writer, which will comprehend six volumes in 4to. with an *Atlas folio*. When finished, it is certain that the publications in a separate form, will lose their value.” *Manual du Libraire*, vol. i. p. 77.

countries to which they belong. We will now linger a little in the *western* parts of Asia, and notice the principal works relating to the **HOLY LAND**, and to **TURKEY**—the latter, as well in Europe as in Asia. Let *Breydenbach* lead the way ;\* and the hundred little curious and fugitive works, as mere guides or manuals, which were put into the hands of pilgrims, chiefly from Venice, who were filled with a holy ardour to visit the shrine of the Messiah.† I know more than one friend who covets these precious *morsels* of black-

\* *Breydenbach* may, if he pleases, "lead the way ;" and luckily this way is rendered very easy and practicable to myself, by the ample notices of the earlier editions of his work in the *Bibl. Spencer.* vol. iii. p. 216 ; iv. 459 ; vi. 87 : *Bibliographical Tour*, vol. iii. p. 526. To *Breydenbach*, add the *Peregrination de Nicolas Huen* ; *Bibl. Spencer.* vol. vi. 214. *Pinkerton* is twice erroneous in his earlier editions of *Breydenbach*, vol. xvii. p. 134 ; but is, in other respects, copious and instructive about the early *voyages* to the **HOLY LAND**. Let the curious, from this catalogue, get possession of the works of *Doubdan*, 1661, 4to. and *Eugene Roger*, 1664, 4to.—both, with very pretty plates.

† As to "the hundred little curious and fugitive works," connected with a *Voyage* to Jerusalem, many will be found in our own tongue, printed even by *W. de Worde* and *Pynson*. Consult the *Ty-pog. Antiq.* vol. ii. p. 325 : *Retrospective Review*, vol. ii, part ii. p. 324. But a singular gem of this kind, printed by *W. de Worde*, probably in the XVth century, is about to be presented to the Roxburghe Club by my friend Mr. Henry Freeling, being a transcript from a unique copy, in a most beautiful state of preservation, in the Advocate's Library at Edinburgh. I am half tempted to extract a very droll passage—but it must not be. Of modern times, read the *Itineraire de Paris à Jerusalem*, Paris, 1812, 8vo. 2 vols. of the *Marquis de Chateaubriand*, in which the measurement of the Temple of Jerusalem, by *D'Anville*, (1747, 8vo.) is incorporated. Nor should the work of the *Abbate Mariti* (translated into English in 1791, 8vo. 3 vol.) containing accounts of *Cyprus, Syria, and Palestine*, published at Turin, 1769, 5 vols. be overlooked.

letter rarity, with an ardour and insatiableness that promise never to be satisfied. Happy state of excitation! Next to Breydenbach, we may consider our SANDYS\* as one of the principal travellers into these sacred quarters. His folio, first put forth in 1615, is yet a “crack-article” with the knowing; especially if it be upon large paper, and the impressions are brilliant and unsoiled.

In approaching *Turkey in Asia*, I have only to recommend--to the rich-- the three noble volumes of POCOCKE,† the embellished tomes of WOOD, as well as the classical production of CHANDLER; the incidental notices of Clarke, Kinneir, and Burckhardt,

\* SANDYS is still a favourite, and with justice. I cannot pretend to enumerate all the reimpressions of his folio volume, but I have seen copies of the first and second on LARGE PAPER. In any shape, copies are reasonable. The plates, taken for the greater part, (says Mr. Chalmers, in his *Biogr. Dict.* vol. xxvii. p. 140) from the voyage of Zuallardo, Rome, 1587, 4to. are pleasing enough. Mr. Triphook once shewed me a lovely copy of the second edition of Sandys (in which the plates *first*, I believe, appeared) bound in Venetian morocco by C Lewis, marked at 3*l.* 13*s.* 6*d.* My friend Mr. Markland possesses a curious copy of the edition of 1637, with a ms. copy of verses by the author—for Sandys was also a poet. Consult Dr. Bliss’s edition of the *Athen. Oxon.* vol. iii. col. 97: for a rich repast of bibliographical intelligence hereupon. Mr. Chalmers, with justice, refers to the *Censura Litteraria*, vol. vi. p. 132.

† “ *A Description of the East, and of some other Countries.*” Lond. 1743, folio, 3 vols.: reprinted in Pinkerton’s collection. But who would not prefer the primitive and embellished folio? These are noble tomes; and the author rises in estimation more and more every day. He is facile princeps—in his department. Antiquities and Science are the leading features of his work. Although Dr. Heath’s copy of this work produced the sum of 16*l.* 10*s.*, I can ensure the Collector a “ very neat ” copy at three-fourths of that price.

with the partial works of Motraye, Russell, Volney, and Chateaubriand.\* The comparatively poor Stu-

\* Wood's *Ruins of Palmyra*, 1753, folio, with fifty-seven plates, and of *Baalbek, anciently called Heliopolis*, 1757, folio, with forty-six plates, are works of pure art; and impart now an additional interest from the curiosity lately excited towards the architecture of the ancient world. Each volume is obtainable for about 4*l.* 4*s.* Chandler's *Travels in Greece and in Asia Minor*, were printed in two handsome quarto volumes at Oxford in 1774-6; of which only 250 copies were struck off. They have been recently reprinted in the same form. Besides Mr. Kinneir's *Journey through Asia Minor*, &c. 1818, 8vo. there is a valuable work (reviewed in the *Quarterly*, vol. ix. p. 57,) called his *Geographical Memoir of the Persian Empire*, Lond. 1813, 4*to.*, which should have found a place at p. 418, ante. The illustrious name of BURCKHARDT will occupy us more particularly under Africa; but let his admirable *Travels in Syria and Mount Sinai* grace the shelf of every professed Collection of Voyages and Travels. A copy in fair calf binding is worth 2*l.* 10*s.* De La Mottraye's *Voyage en Europe, Asie, et Afrique*, &c. à la Haye, 1727, folio, 3 vols. may be worth hard upon 3*l.* 3*s.*: if the binding be elegant, and the impressions of the plates good. Some of these plates are by the burin of Hogarth, which is never failed to be mentioned: Motraye was engaged twenty six years on these travels; and his account of the interior of a Great Man's harem (vol. i. p. 337) is singular enough. I mention this, because the plate, by Hogarth, is one of the prettiest and most prepossessing: and there is a very pleasing one, by the same hand, of a dance of Turkish women at p. 176, of the same volume. The author disclaims elegance, but confidently relies on his sincerity and impartiality. The third volume, dedicated to the famous Lord Chesterfield, is in French and English; and there are no picturesque plates in it—it being filled with maps. Mr. Payne marks a neat copy at 2*l.* 2*s.*

And here, might I not introduce a notice of the *Voyages à Constantinople, à l'Asie, Palestine, &c.* of the CHEVALIER D'AREVIEUX, Paris, 1735, 12*mo.* 6 vols., of which Pinkerton's account, vol. xvii. page 129, is so warmly encomiastic? This little tempting book of travels is so rare as to have escaped Brunet. RUSSELL's *Natural History of*

dent and Collector will satisfy himself with Sandys,

*Aleppo* ; 1756, 4to.: republished in 1794, 4to. by his brother, Dr. Patrick Russell. "This is not only the best description of Aleppo, but one of the most complete pictures of Eastern manners extant"—says Pinkerton. A good copy of the second and best edition, bound, is worth 3*l.* 3*s.* The latter author's account of the plague at Aleppo, was published in 4to., 1791: and may be worth 1*l.* 1*s.* These works have been honoured by several versions. Volney's *Voyage en Syrie et en Egypt*, 1783, 8vo. 2 vols. of which the best edition (according to Barbier, vol. iv. p. 389) is that of 1799 (l'an VII.) augmented and enriched in several respects. I recommend the reader to peruse Barbier's account (*Bibl. d'un Homme de Gout*, *ibid*) of the respective merits of Volney, Maillet, and Savary. Chateaubriand's work has been before mentioned ; see page 420.

For an account of Dr. Clarke's Travels in Syria and Asia, see p. 360, ante. MAUNDRELL's *Journey from Aleppo to Jerusalem at Easter*, first printed in 1697, 8vo. has been not only several times reprinted—and very recently—in octavo, but will be found in the Xth volume, p. 305, of Pinkerton's Collection of Voyages. The *crack* edition of the octavo, is that of 1721, "companion meet," for the Mandeville of 1725. A fine copy of it may be worth 1*l.* 5*s.* : although that in the Stanley collection produced 3*l.* 10*s.* It is doubtless a most curious and interesting book.

Yet—must no mention be made of *Voyages up the LEVANT*, including *Constantinople, Syria, Phoenicia*, and such like interesting spots? Yes: some little I shall dilate, rather than digress, thereupon. If it be only for the sake of the work of LEBRUN, something should be said on this subject ; and yet, although in the richly stored library of my friend the Rev. Henry Drury, at Harrow, I have turned over the leaves of one of the finest copies in the world—in French red morocco binding, with the royal arms stamped "all proper"—and although the copy possessed by his uncle, the Rev. Dr. Benjamin Heath, is described to be the "finest copy possible, in white calf, gilt leaves"—both upon **LARGE PAPER**—yet, be it quietly known, that I cannot find it in my heart to panegyrise this work, on the score of **ART**—which is its usual attraction. The plates are generally black, coarse, ill designed, worse executed, and some of them of the most frightfully sprawling dimensions. The work is in three or four

Clarke, and Volney. For Turkey generally, the excellent work of D'OHSSON must not be omitted.\*

I push on towards *Arabia*; and here the work of NIEBUHR may suffice—a work undoubtedly of the highest authority of its kind.† Darting across burning sands and waterless deserts, I proceed to the notice

folio volumes—and was published at Paris in 1714, &c. Of more modest, and more satisfactory pretensions, is the *Voyage au Levant, par TOURNEFORT*, Paris, 1717, 4to. three vols. : reprinted often, and translated into our own tongue. Tournefort can never be out of date. But how came even a fine morocco copy of him to sell for the astounding price of 6*l.* 6*s.* at the sale of Colonel Stanley's library? I speak of the Paris edition of 1717. An ordinary copy is not worth more than 1*l.* 10*s.* The gigantic undertaking, by Messrs. Treuttel and Würtz, relating to CONSTANTINOPLE, is at length completed. This work consists of two folio volumes, of the largest dimensions, containing fifty-two line engravings, from the drawings of M. Molting, draftsman and architect to the Sultana Hadidgé, sister of the Sultan Selim III. The price of the ordinary copies, is 84*l.* : of copies, with proof impressions, 126*l.* Thus, this work is sure to find its way among IMPERIAL Collectors! I saw the drawings from which the plates are taken, when I was at Paris in 1819. They are minute and elaborate; and give (as I learn) a very faithful idea of the clearness of that enchanting atmosphere, and of the characters of the buildings and the people.

\* *Tableau Général de l'Empire Othoman, par MOURADJA D'OHSSON*, 3 vols. folio, with coloured plates. The plates are beautifully executed, and the testimony of Burckhardt to the valuable and interesting information this work contains, should alone secure it a place in every well chosen library.

† The work of NIEBUHR has been long and justly considered as perfectly classical of its kind. We know more of Arabia in the pages of this performance, (of which the style is not less pure than the intelligence is correct) than perhaps in those of any other individual performance. Niebuhr was deputed on his mission by the Danish Government in 1762. Mr. Murray's analysis of it (vol. iii. p. 187) will be read with no inconsiderable interest. His work was

of *Eastern India, China, and Japan* : territories, of enormous extent, of marvellous varieties of character and climate, and rendered comparatively familiar to him, who has never crossed the Equator, by the admirable publications of SYMES, BARROW, STAUNTON, and various French anonymous publications, together with those of DUHALDE, GROSIER, DE GUIGNES, SONNERAT, KAEMPFER, and CHARLEVOIX.\* But not a little

first published in the Danish language at Copenhagen in 1772, 4to. : in the following year in French, at the same place ; but the best edition is that, in French, which was published at Amsterdam in 1776.80, 4to. 3 vols. ; including the questions of Michaelis, published in 1774. A good copy is worth 4*l.* 14*s.* 6*d.* : although that in Dr. Heath's library was sold for 6*l.* 6*s.* Brunet says that there are copies on large paper, which are not finer than the ordinary size : but of such copies, struck off on fine *Dutch* paper, the same conclusion cannot be drawn. These latter are also very rare. I find none in the catalogues of our richer libraries.

\* Major Symes' account of his *Embassy to Ava* in 1795, appeared in 1800, 4to—(reprinted in 3 volumes 8vo.) and is a work of such established reputation, that those who are desirous of obtaining a copy of it, in goodly calf binding, will not scruple to give 2*l.* 12*s.* 6*d.* for the same ; and if they aspire to a *LARGE PAPER* of that, and of Mr. Turner's *Tibet*, they may have both volumes, in extra binding, for 7*l.* 7*s.* in the richly furnished repository of Messrs. Payne and Foss. Mr. Murray has, as usual, given us some very palatable *marrow*, in his extract from Symes's *Ava*. I come now, in chronological order, to notice the personal, as well as the written, labours of Mr. BARROW. Such labours are too well known, and too highly and generally appreciated, to stand in need of my humble commendation. The name of this gentleman will always secure, to the work to which it is affixed, an immediate and extensive sale : but if report, or rather common fame, speak true, there ~~ARE~~ labours, from the same pen, to which the name of its director is *not* affixed, that can scarcely be too much extolled and too widely disseminated. The reader, of course, anticipates the mention of the notices of various travels, by Mr. Barrow, in the *Quarterly Review* : notices, which, whenever

imperfect would be our stock of Voyages and Travels relating to China, if the valuable works of NIEUHOFF

reperused, cannot fail to bring increased pleasure and instruction. They are the productions of an *experienced* head.† The Reviewer is at once a traveller and a critic. *Si sic omnia!* But to the present point. Mr. Barrow's works, in respect to China, comprise one volume of *Travels, &c.* 1804, 4to.; and a *Voyage to Cochin China*, 1807, 4to. each volume being about 2*l.* 12*s.* 6*d.*; and each, I believe, reprinted in octavo. More elaborate titles are not necessary, as the works are in the recollection of most readers.

Sir George Staunton's account of the *Embassy of the Earl of Macartney to the Emperor of China* was published, with every advantage of press work and embellishment, (the plates being executed from the drawings of the late able William Alexander) in 1797, 4to. 2 vols.; with a folio volume of engravings. Few works were more anxiously expected by the public; and few, I will be free to maintain, ever yet gave greater satisfaction to readers. It is reprinted in octavo. The more recent works connected with *Lord Amherst's Embassy* to the same quarter, and the delightful book of Capt. Hall relating to Loo-Choo (for which see the *Quarterly Review*, vol. xviii. p. 308,) need only be mentioned to secure general respect. At the head of the FRENCH SCHOOL, of Travellers into, and writers upon, China, let the *Description Géographique historique, chronologique, &c.* of DU HALDE be unhesitatingly placed. In regard to the geography of China, it is the best work extant. It was published at Paris in 1735, in 4 volumes, folio; and republished at the Hague in 1736, 4to.: but the Dutch edition does not contain the plates; and you

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† Among the reviews of Voyages and Travels, of which Mr. Barrow is the reputed author, read that of the account of *Pitcairn's Island*, incorporated in the notice of Captain Porter's Cruize in the Pacific Ocean. It concludes thus: "We have only to add, that Pitcairn's Island seems to be so fortified by nature, as to oppose an invincible barrier to an invading enemy; there is no spot apparently where a boat can land with safety, and, perhaps not more than one where it can land at all: an everlasting swell of the ocean rolls in on every side, and breaks into foam against its rocky and iron-bound shores. O HAPPY PEOPLE! happy in your sequestered state! and doubly happy to have escaped a visit from Captain Porter of the United States frigate, Essex. May no civilised barbarian lay waste your peaceful abodes; no hoary proficient in sensuality rob you of that innocence and simplicity which it is peculiarly your present lot to enjoy." Vol. xiii. page 383.

and VAN BRAAM, (Dutchmen, possessing all the fearless intrepidity of character of their countrymen) as

must add to it D'Anville's new Atlas of China, 1737, folio, with forty-two maps—or, better still, the fourteen plates and fifty maps separately published from the Paris edition. A good copy of this Hague impression, with such an adjunct, may be worth 5*l.* 5*s.* : but of the French, 7*l.* 7*s.*

Whoever wishes to peruse a little bibliographical gossip about the Abbé Grosier, and his new edition of the Jesuit Father MAILLA'S *Histoire Générale de la Chine* (traduite du Tong-Kien-Kangmor) may consult the *Bibliogr. Antiq. and Picturesq. Tour*, vol. ii. p. 320-321. This extraordinary performance consists of not fewer than thirteen quarto volumes, put forth between the years 1777-85, of which the last volume is by the Abbé himself, and which was published in English in 1787, in two octavo volumes. A new edition of the whole, much augmented, was published in 1818, in 7 octavo volumes. DE GUIGNES'S *Voyage à Pékin, Manille, et L'Isle de France*, was printed at Paris, in three octavo volumes, with an Atlas folio of six maps and fifty-nine plates, in 1809. "This account is curious; and frequently in opposition to that of Lord Macartney's," says Brunet. With the travels of De Guignes, is associated the *Dictionnaire François-Latin et Chinois*, published in a magnificent folio volume at Paris in 1813; and composed from a Chinese Latin Dictionary of Basil de Glemona, of which the MS. is in the Royal Library at Paris. This Dictionary is worth about 5*l.* 5*s.* SONNERAT'S *Voyages aux Indes Orientales et à la Chine*, 1774-81, was published in 1782, 4*to.* two vols.: for a good copy of which I find Messrs. Arch giving 6*l.* at the sale of Dr. Heath's library. The work contains (according to Pinkerton) 140 plates, and two maps. For the beauty of the plates, this edition is necessarily preferable to that of 1806. Copies of the first edition on LARGE PAPER (and Dutch paper, into the bargain) are rare and precious. One of this sort was purchased by the late Mr. North, at the sale of Colonel Stanley's library, for 21*l.*

A word only about JAPAN. He who possesses Scheuchzer's translation, from the high Dutch, of the famous book of KAEMPFER, published in two folio volumes, 1728, (the best edition, containing a second Appendix) has a work "which (according to Pinkerton) continues to the present day the best account of Japan." A copy of it is

they appear in certain French versions,\* were not to have a conspicuous place therein.

Such are the principal writers of the countries here alluded to; and yet, on a retrospect of the few last pages, I cannot but be sensible both of omissions and of imperfect details. Considering the immense kingdoms which Asia contains, and its long and intimate connection with Europe, through Persia, by land, and by water across the Indian Ocean, — I am free to confess, that these pages might have been filled with a greater variety of information; but the nature of this work necessarily forbade such an extended account. The lover, however, of *Rarities*, in this department of bibliography, shall not be driven to despair by the *entire* omission of all notices of curious and uncommon voyages; and possessing himself of DALRYMPLE's

worth 4*l.* 4*s.* Consult Brunet for the French version of 1729. Charlevoix's *Histoire du Japon*, was published in 1736, 4*to.* 3 vols. and in 6 vols. 12*mo.* but the more methodised edition seems to be that of 1754, 12*mo.* in the same number of volumes.

\* Nieuhoff's work appeared in Dutch and in French the same year, 1665, folio. But the addition of some pretty vignettes, and other cuts, to say nothing of the facility of the language, give the French version a decided superiority. The narrative, or text, is at once faithful, perspicuous, and interesting. The Dutch Embassy to China, of which *Van Braam Houckgeest* is the author of the details, and of which the first volume, in 4*to.* (reprinted in two volumes 8*vo.*) was published by Moreau de Saint-Méry, at Philadelphia, in 1797, is a work, as far as it goes, replete with the most minute and accurate intelligence. The translation, executed under the eye of Houckgeest himself, is all that it can be wished to be, and M. de St. Méry's notes are at once apposite and intelligent. Boucher de la Richardson, in his *Bibl. des Voyages*, tom. v. p. 285-8, has given a very sensible and *inviting* précis of this precious work. But why is it not continued and concluded?

*Collection of those in the South Seas, let him disport himself with LITHGOW, LABOULAYE DE GOUX, STOKOVE, MONCONYS, NAVARETTI, and sundry Voyages of the Jesuits.\* And, if the enterprising travellèr*

\* Dalrymple is a great name, in many respects; and the *Historical Collection of Voyages and Discoveries in the Southern Pacific Ocean, 1770*, 4to. 2 vols. (worth at any rate a sovereign a volume) may be considered among the very best works to which that name is attached. Alexander Dalrymple was eminently distinguished as an hydrographer; and obtained the honourable post of hydrographer to the Admiralty and to the East India Company. Look at Watt's *Bibl. Britannica*, col. 281, for an almost countless list of his publications. His library (sold in 1809, by King and Lochee, was powerfully rich in Voyages and Travels. I remember him at the sale of Isaac Reed's library, in 1807. His yellow antiquarian chariot seemed to be immovably fixed in the street, just opposite the entrance door of the long passage leading to the sale room of Messrs. King and Lochée, in King street, Covent Garden; and towards the bottom of the table, in the sale room, Mr. Dalrymple used to sit:—a cane in his hand, his hat always upon his head, a thin, slightly twisted queue, and silvery hairs that hardly shaded his temples. . . . His biddings were usually silent—accompanied by the elevation and fall of his cane, or by an abrupt nod of the head. . . . But this is *Biography* and not *BIBLIOGRAPHY*.

I spring, therefore, upon “*the Rare Adventures and painful Peregrinations of LITHGOW—from Scotland, to the most famous kingdoms in Europe, Asia, and Africa.*” published in 1611, 4to. and republished in 1770, 8vo. There is also a 4to. reprint of 1645. I was going to say that Lithgow's book was as common as a penny-roll; and so it may be: but a copy of the first edition *uncut*, and upon **LARGE PAPER** (O che boccone!) such as Mr. Evans sold at the sale of Mr. Watson Taylor's library, for, between 30 and 40 guineas, is rarer than an unspotted turquoise of an inch in circumference. “*Les Voyages et Observations du SIEUR LABOULAYE DE GOUX, gentilhomme Angevin, Paris, 1657, 4to.* are acknowledged to be singularly exact and faithful; especially in the religions of India and Persia. A similar character (according to Pinkerton) attaches to the “*Voyage d'Italie et du Levant, of Messrs. Fermanel Baudouin, de Launay, et Stokove;*” &c. 1665, 4to. Eight hundred pages of Observations, “disfigured by much injudicious eru-

have it in contemplation to return to his native country, from the farthest eastern isles of *Borneo*, *New Guinea*, and *New Holland*, he will find, in the subjoined note, a few books which will help to delight

dition," (says Pinkerton) were published upon this voyage, at Rouen, 1668, 4to. The Sieur POULETT'S "*Nouvelles Relations du Levant*," &c. Paris. 1668, 12mo. 2 vols. is a scarce work, and contains an excellent account, for the time it was published, of the Turkish Empire in Asia, as well as of Georgia and Persia. The accuracy of Poulet was established by the confirmation of Chardin.

The VOYAGES OF THE JESUITS are innumerable. Of all religious zealots, they were at once the most accomplished and indefatigable, and I think it must be granted, (putting the desperately foolish main object of their *religion* out of the question) that the fruits of their discoveries have been highly amusing and instructive. Setting apart the "*Lettres Edifiantes et Curieuses*," let us only pause, and ponder on the fact—that, they have given two quarto tomes to the world, of their *Voyage de Siam*, alone—(1668, 4to. 2 vols.) and that not less than three pounds were paid for these Jesuitical volumes, at the sale of Dr. Heath's library. And whoever chances to alight upon Father Ricci, Chinese Narratives, 1617, 4to. republished under the title of "*Voyage des PP. Jesuites en Chine*," 1617, 8vo. will see how dexterously and efficiently the several objects of the traveller's undertaking were accomplished. Mr. Pinkerton strikes a high note in praise thereof: vol. xvii. p. 149: and I request the curious to peruse the half dozen pages of an account of similar voyages which follow in Pinkerton. Further, I entreat Mr. D'Israeli, who is just now so wrapt up in the perusal of a description of the East, by a living Jesuit, of the name of the ABBE DUBOIS,\* (a description, which he considers as most curious and instructive) to give us, in some future edition of his "*CURIOSITIES*," old or new—a compressed account—a distillation or extraction—of the pith, juice, marrow, and muscles, of these said Jesuitical voyages.

\* About four or five years ago, the Abbé Dubois published a quarto volume relative to the present *state*, *manners*, and *religion* of the *Hindoos*. It has been recently followed by an octavo volume upon the *Establishment of Christianity in India*—or, rather, upon the utter hopelessness of its successful establishment. Both books are very curious. Messrs. Longman and Co. are the publishers.

him in his passage homewards. The name of FLINDERS is as inseparably, as it is gloriously, connected with that of Australasia, or *New Holland*.\*

Or, should the same traveller wish to return home-wards by land, through Turkey, Italy, and Germany, he will find a host of mute, but not of ineloquent com-pañions, pointed out for his choice, in the bibliographi-cal lists of Pinkerton and Brunet.† The contents of a

\* Stopping one moment to recommend the curious, and *still* inter-esting account of CEYLON, in the pages of old Robert Knox, Lond. 1681, folio, with cuts, (1*l.* 10*s.*) and the latest accounts extant of the same Country, published in 1807, in 2 vols. 4*to.* by the Rev. J. Cor-diner; (for a critique on which, or rather for an excellent account of the leading features connected with Ceylon, consult the *Quarterly Review*, vol. xiv. p. 2 — 38,) and not to forget Dr. Davy's valuable account of the same country, in 1822, 4*to.* 3*l.* 13*s.* 6*d.* I come, at once, to the important publication, relating to *New Holland*, by CAP-TAIN MATTHEW FLINDERS, under the title of “*A Voyage to Terra Aus-tralis, undertaken for the purpose of completing the Discovery of that vast Country, and prosecuted in the Years 1801, 2, and 3, in his Ma-jesty's ship the Investigator; — and subsequently in the armed vessel Porpoise, and Cumberland Schooner,*” &c. Lond. 1814, 4*to.* two vols. with an Atlas of plates. The text, in two large quarto vo-lumes, is enriched with several sea views; and the Atlas volume contains twenty very large charts and head lands, most accurately laid down by Captain Flinders, with references to the descriptions and tables of longitude in the books. This Atlas volume also con-tains ten large plates, representing the forms of rare and non-descript plants, found by Mr. Brown, formerly librarian to Sir Joseph Banks and now Secretary to the Linnean Society.‡ The intrinsic worth of these truly scientific volumes must not be measured by their pecu-niary value; for I have known a well bound copy, in calf, sell for only 5*l.* 15*s.* 6*d.*

† Among the more curious works upon TURKEY, “*Les Naviga-tions, Peregrinations, et Voyages de Nicolas Nicolay,*” must not be

‡ The voyage of Captain Flinders was attended by singular circumstances. The

few of these are briefly detailed by Boucher de la Richardson. I cannot help however, here, particularising FYNES MORYSON: a gossipping, but veracious and ins-

forgotten. It was first published at Antwerp, in 1576, 4to. and I find Mr. Roger Wilbraham (particularly distinguished for his *tact* in books of *this* class, as well indeed as in almost every other) giving 4*l.* 16*s.* for a copy, bound in russia, at the sale of the Stanley library. Another copy of the work, printed the following year, was purchased by Mr. Triphook, for 4*l.* 5*s.* It was translated into the Italian language, and published at Venice, in 1580, folio; of which a fine copy, in blue morocco binding, is in the Althorp library. The figures, with which this volume is plentifully enriched, are engraved on wood, and considered to be from the designs of Titian: but I should rather say, from those of one of his pupils. The group, however, at page 154, is not unworthy of the hand of the master. The four figures of different Religious orders are very curious, and in part horrifying. And here, ere I quit Turkey, let me strongly recommend *Rycaut's* improved edition of *Knolles's History of the Turks*, Lond. 1687, folio, 3 vols.: of which a copy was sold at Dr. Heath's sale for 6*l.* 10*s.* Mr. Murray of Albemarle-street revels in the possession of the La-

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*Investigator*, from the Commander's perpetual perseverance in his dangerous pursuits, for such a length of time, became unfit for further service; but rather than leave his survey unfinished, Captain Flinders put himself on board a small vessel at Port Jackson, called the *Porpoise*, attended by the *Cumberland* sloop, to pursue his Discoveries; but the *Porpoise* was unfortunately soon after cast away on a coral reef. He then betook himself to the *Cumberland* sloop, where, after surveying Torres' Straits, he sailed for the Mauritius, not then knowing that France was at war with England. There, to the disgrace of the then French Government, *he was kept a prisoner for six years and a half*: though all other nations, whether in war or peace, constantly favour navigators, engaged in Geographical Discoveries.

It is indeed true, that France, at that time, was governed by Buonaparte, who would attend to no application from our Government. He *did*, however, attend to an application of that patron of all science, Sir Joseph Banks, and replied, "he could refuse him nothing,"—but he did not keep his word. It would have been a happy instance of rare retribution, if Captain Flinders had lived, to have seen this little savage himself a prisoner in one of our Islands. His orphan family have had that pleasure, some small satisfaction, for the losses they have sustained, by their father's long imprisonment, and the consequent injury his circumstances sustained.

tructive old gentleman, in his way.\* And yet, how interminable is human knowledge, even confined to one

moignon copy, in blue morocco. What fierce looking fellows, do the PORTRAITS make the originals to have been!†

\* “Gossiping” as he is, there are other qualities which endear FYNES MORYSON to the dispassionate and moral reader. His delicacy and purity are equal to his love of truth; and if subjects, or objects, are sometimes painted “to the life,” it is rather from a desire to hold up vice to horror, than to enflame the passions by aggravating minuteness of colouring. But Moryson shall here speak a little for himself. His work was first written in the Latin, and then translated by him into English. It contains “*Ten years travell through the Twelue Dominions of Germany, Bohmerland, Sweitzerland, Netherland, Dennmarke, Poland, Italy, Turky, France, England, Scotland, and Ireland,*” and was published, in rather an unseemly folio volume, in 1617: in which volume, the account of Ireland alone, up to the year 1613, contains not fewer than 300 pages.

In this account, I consider the description of the character and person of LORD MOUNTJOY, (part ii. p. 45-8) Lord Lieutenant of Ireland, as among the most minutely curious and highly interesting specimens of its kind extant. It is a piece of *Gerard Dow* finishing, in its way: by which I wish it to be inferred, that its brilliancy is equal to its elaboration. “*The Opinions and Proverbal Speeches of Nations,*” in chap. 3. Book I. Part iii. is a very curious chapter. Premising, that I am indebted for my knowledge of this work to a hint thrown out by my friend Mr. Francis Palgrave, to register it among the more valuable books of travels — and to the opportunity afforded by a copy of it at Althorp, belonging to the late Daines Barrington, and tolerably well scored and marked by the pen of that able antiquary—I send the reader to the subjoined note‡ for a more

† When speaking of the Portraits of the Ottoman Emperors, I must not omit the notice of the very superb work, published a few years since, by Mr. John Young, entitled: “*A Series of Portraits of the Emperors of Turkey, from the foundation of the Monarchy to the year 1815, engraved from Pictures painted at Constantinople, commenced under the auspices of Selim III., and completed by command of Sultan Mahmoud II.; with a biographical account of each of the Emperors.*”

‡ I will first give a notion of Moryson’s sketches of foreign parts. When at DRESDEN, he thus narrates: “The horses are all of foreign countries, for there is

remote portion of the globe! . . . The preceding pages had been hardly completed for press, when accident intimate acquaintance with its contents, and, as I trust, for a justification of my own partiality towards it. Yet, a word about its price.

another stable for Dutch horses, and among these chief horses, one named *Michael Schatz* (that is, *Michael the Treasure*) was said to be of wonderful swiftness. Before each horses' nose was a glasse window, with a curtain of green cloth to be drawn at pleasure. Each horse was covered with a red mantle. The rack was of iron: the manger of copper: at the buttock of each horse was a pillar of wood, which had a brazen shield, where, by the turning of a pipe, he was watered: and in this pillar was a cupboard to lay up the horse's combe and like necessaries, and above the back of each horse hung his bridle and saddle, so as the horses might as it were in a moment be furnished." Germany, part i. p. 10.

At FRIBURG, he says, "The Citizens live of these Mines, and grow rich thereby, whereof the Elector hath his proper part, and useth to buy the parts of the Citizens. The workmen use burning lamps under the earth both day or night, and use to work as well by night as by day: and they report, that coming near the purest veins of silver, they are often troubled with EVIL SPIRITS." Part i. p. 11.

And when at PRAGUE, he gives the following facetious anecdote:—"I did here eat English oysters pickled, and a young Bohemian coming in by chance, and tasting them, but not knowing the price, desired the Merchant to give him a dish at his charge, which contained some twenty oysters—and finding them very savoury, he called for five dishes, one after another, for which the Merchant demanded and had of him five dollars: the dearness no less displeasing his mind than the meat had pleased his palate." Part i. p. 15.

But the most interesting to an ENGLISHMAN, is what he observes respecting the character of our countrymen towards the close of the reign of Elizabeth:—"And give me leave to hold this paradox, or opinion, against that of the common sort; that the English were never more idle, never more ignorant in manuall arts, never more factious in following the parties of Prinees or their Landlords, never more base (as I may say) trencher slaves, than in *that* age wherein great men kept OPEN HOUSES for all commers and goers. And that in *our* age, wherein we have better learned each man to liue of his owne, and great men keep not such troopes of idle servants, not only the English are become very industrious, and skilfull in manuall Arts, but also the tyranny of Lords and Gentlemen is abated, whereby they nourished private dissensions and civil warres, with the destruction of the common people. Neither am I moued with the vulgar opinion, *preferring old times to ours*, because it is apparent that the cloysters of Monks (who spoiled all, that they might be beneficall to few) and Gentlemens' houses (who nourished a rabble of servants in idleness, and in robbing by the high waies) lying open to all idle people for meate and drinke, were cause of greater ill than good to the Commonwealth. Yet I would not be so vnderstood, as if I would have the poore shut out of dores, for I rather desire that greater works of charitee should be exercised towards them; to which we should be more enabled by honest frugalitie, then by foolish prodigalities.

dent placed in my hands the “ *Catalogue of Books in ORIENTAL LITERATURE, and of Miscellaneous Works* ”

Mr. Thorpe (Cat. 1823, part i. n<sup>o</sup>. 353,) marks a “ very fine large copy” at 4*l.* 4*s.*: and the octavo reprint, 1735, in two vols. (but can it contain all?) may be worth 1*l.* 1*s.*

I callit foolish, and think the vulgar sort of prodigals worthy of all ignominy, who, with huge expences, keepe many  *kennells of dogs*, and *casts of hawkes*, and entertain great *numbers of strangers*, sometimes not known by name, often scoffing at the entertainer, always ingratefull,” &c. Part iii. p. 113.

Again: “ The English are so naturally inclined to pleasure, as there is no Country wherein the Gentlemen and Lords have so many and large parks onely reserved for the pleasure of hunting, or where all sorts of men allot so much ground about their houses for pleasure of Orchards and Gardens. The very *GRAPES*, especially towards the South and West, are of a pleasant taste, and I have said that in some counties, as in Gloucestershire, they made wine of old, which no doubt many parts would yield at this day, but that the inhabitants forbear to plant vines, as well because they are served plentifully, and at a good rate, with French vines, as for that the hills, most fit to bare grapes, yeeld more commoditie by feeding of sheepe and cattell.” Part iii. p. 147.

Once more only--where Moryson speaks of the APPARELL of the ENGLISH; “ Gentlewomen virgins weare gownes close to the body, and aprons of fine linnen, and goe bareheaded, with their haire curiously knotted, and raised at the forehead, but many, against the cold, (as they say) weare caps of haire that is not their own, decking their heads with buttons of gold, pearls, and flowers of silk, or knots of ribben. They weare fine linen, and commonly falling bands, and often ruffs, both starched, and chains of pearl about the neck, with their breasts naked. The graver sort of married women used to cover their heads with a French-hood of velvet, set with a border of gold buttons and pearls: but this fashion is now left, and they most commonly wear a coiffe of linen, and a little hat of beaver or felt, with their hair somewhat raised at the forehead. Young married gentlewomen sometimes go bare headed, as virgins, decking their hair with jewels and silk ribbens, but more commonly they use the foresaid linnen coiffe and hats. All in general weare gowns hanging loose at the backe, with a kirtle and close upper body, of silk or light stiffe, but have lately left the French sleeves borne out with hoopes of whalebone, and the young married gentlewomen, no less than the virgins, shew their breasts naked.”

A curious anecdote is related of the great ages of several old men and women who joined in a morris dance to please King James:--“ The men of Herefordshire can witness that such examples [longevity] are not rare in England; when, in the reign of King James, they made a MORRIS DANCE of fifteen persons, all born in the same country, or within the compass of twenty-four miles, who made 1500 years between them, some being little less than 100 years old, and some far passing that age.” Part iii. p. 43. “ Sed ohe, jam satis.”

*connected with INDIA,"* — containing thirty-eight small pages of closely printed matter—which has been recently put forth by Messrs. Kingsbury, Parbury, and Allen. To the truly enthusiastic after Oriental Researches, this Catalogue will be useful, inasmuch as the list of books is very copious, and it will furnish them with a knowledge of the prices of the several articles or publications introduced . . . .

But the shores of AFRICA are in sight . . . The gale is propitious: and there is excellent anchorage for the vessel. Let us land, and have a bibliographical ramble thereupon.

## AFRICA.

“A ramble,” indeed! Here is a country, of which its extreme length (from north to south) equals that of Asia—and its extreme breadth is three-fourths of that of the same country—of which, also, one-third of its interior, from the “*Country of the Booshooanas*” to the “*Mountains of the Moon*,” is almost utterly unknown—filled, too, with burning sands, and occupied by an endless and undescribed variety of animals, including the most terrific of all animals, in his *savage* state, MAN—here, I say, is a country, upon which I invite the susceptible reader to ramble! Yet he may do so, fearlessly; for, in a ramble of the nature to which I allude, he may move, almost at a stride, from Grand Cairo to the Cape; and may pass over withering deserts, and along caverns, recesses, and morasses, where the serpent and the tiger lurk, without even the apprehension of molestation. Such are the charms of BIBLIOGRAPHY!

Varied and vast, and in great part unexplored, as is the wonderful continent, or rather peninsula, of AFRICA, it is not a little surprising and consoling that those, to whom we are indebted for the most copious and correct accounts of it, are either *Englishmen* by birth, or were prompted to their exertions by *British remuneration*. Almost all that the *Ancients* knew of this extensive country, was confined to the Northern and Western coasts. Egypt, Tripoli, Algiers, and Morocco, were the principal places that came

within the knowledge, or were subject to the policy, of the Grecian and Roman Empires: and if we take into account the descriptions of the ancient Arabian Geographers, including the labours of *Edrisi*, *Abulfeda*, and *Abdollahiph*,\* we yet scarcely do more than penetrate the cuticle, or the surface of the interior of the southern portion of Africa, below the equator. As we descend towards our own times, even the labours

\* Before I come to touch upon the labours of the above travellers, let me recommend to the curious reader's particular attention the posthumous work of Gibbon, with the brief but instructive notes of the late Dr. Vincent, being an "*Inquiry into the circumnavigation of Africa* :" it will be found at the end of the fifth volume of Mr. Murray's valuable octavo edition of *Gibbon's Posthumous Works*. *EDRISI* flourished towards the middle of the sixth century, and was born at the end of the fifth. His *Africa* can only be read, and consulted in the edition of Hartman, published at Gottingen in 1796, 8vo : the notes being very valuable, and including copious extracts from other Arabian geographers. Consult the *Biogr. Universelle*, &c. vol. xii. page 539 for other works of *Edrisi*, in the course of publication. His *Geographia Nubiensis* was published at Paris in 1619, 4to. in the Arabic and Latin languages : but the title, according to Hartman, is entirely gratuitous, and adopted without any foundation. The edition is also very inaccurate : the blame of which the Editor throws upon the original text, and in which he seems borne out by the evidence of Orientalists who have consulted the MS. *Edrisi's* first work, under the title of "*Recreation of Curious Wits*," was published at Rome in 1592, and is exceedingly rare. See the *Biogr. Universelle*. Eickhorn is the ablest editor of *ABULFEDA*, whose *Africa*, in the Arabic and Latin languages, was published at Gottingen in 1791, 8vo. His account of *Egypt*, in the same languages, was edited by Michaelis at Gottingen in 1776, 8vo. The late Professor White, of Oxford, is the best editor of *ABDOLLATIPH*'s *Compendium Rerum Memorab. Aegypt.* which appeared latterly in 1800, at that University, in a handsome quarto volume.

of *Leo Africanus*, *Marmol*, and *Cadamosto*,\* do not give us all that information, which, from the more

\* Let *LEO AFRICANUS* excite our attention and admiration; as from Mr. Murray's pleasing sketch of his labours, (*Travels in Africa*, vol. i. p. 42.) he is, in every respect, entitled to do. His patron was *Leo. X.*: and his “*Africæ Descriptio IX. Libris absoluta*,” seems to have first appeared in a separate form, at Antwerp, in 1556, 1558; and afterwards from the beautiful press of the Elzevirs, in 1632, 12mo. (What would Mr. Lloyd [Soc. ROXB. Soc.] give for an *uncut* copy of the work?) It is to be found also in the collection of *Ramusio*, and in an English form, by *Pory*, in the *Collection of Purchas*. *Hartman* (probably the ablest editor of these oriental authors) calls *Africanus*'s book—“*A GOLDEN BOOK*; which, had he wanted, he should as frequently have wanted *LIGHT*.”† *MARMOL*'s *Descriptio General de Africa*, was published at Grenada, in 1573-99, folio; 3 vols.; a book of rarity and of price: but *Marmol* “did not visit any part of Africa, except Morocco, and the borders of the Desert.” His work was translated into French by *D'Ablancourt*, at Paris, 1669, 4to. 3 vols. *DAPPER* and *OGILBY* (the latter being little more than a version of the Dutch of the former) are now getting fast out of fashion. Not so is *CADAMOSTO*, a much more ancient traveller. He was indeed “the first traveller who published a regular narrative, and (says Mr. Murray) it contains many curious particulars.” But who shall solace himself with the hope even—much more the possession—of the *first* edition of the *Libro de la Prima Navigazione* of *Cadamosto*? Mr. Murray, perhaps warranted by *Meuselius*, (*Bibl. Hist.* vol. ii. part. ii. p. 318: see also vol. iii. part i; p. 159,) considers this edition to be of the date of 1507, published at *Vicenza*, in a quarto form: which *Brunet* thinks is erroneously substituted for the *Mondo Novo* of *Vespuccius*, of that date; and accordingly he makes the *first* edition of *Cadamosto* to be published at *Milan*, in

† Mr. Murray has been led into a mistake by that plausible, but not wholly accurate bibliographer, *Du Fresnoy*, in supposing that the French version of *LEO*, in 1556, fol. 2 vols. is the exclusive version of *Leo*. *Brunet* tells us, that these volumes contain accounts of Africa, Asia, and America, from *Ramusio*. Consult also *Meuselii Bibl. Hist.* vol. ii. part ii. p. 318.

enlightened state of the world, we had reason to expect.

Pursuing, in a great measure, the plan of Mr. Murray, I shall first notice the aid to be derived from the publications of D'ANVILLE, RENNELL, and GOSSELIN ;\* and then travel downwards from the Mediterranean coast to the Cape of Good Hope ; but not without paying especial attention to the western coast, and to the immense territory comprised under what is called the kingdom of *Ethiopia*. The land of EGYPT is impressed upon our memories by a thousand recollections. It is familiar to us in early youth, from the language of holy writ ; and perhaps no two characters ever took such entire possession of the young and susceptible heart, as those of *Moses* and *Pharaoh*. Nor are the physical wonders of the country less striking. The rise and fall of the waters of the Nile, has been a theme (also interwoven in sacred text) which has long, not only excited our curiosity, but, perhaps, baffled our reasoning. And, again, how is the mind raised, by a contemplation—whether in reality or description, of those stupendous edifices, under the appellation of the

1519. 4to. But is not *this* volume almost unfindable ? A good article on Cadamosto appears in the *Biog. Univer.* vol. vi. p. 451 : but the author “ sticks up ” for the edition of 1507

\* The labours of D'ANVILLE and RENNELL have been so frequently noticed and commended, that I have here only and equally to recommend those of GOSSELIN, under the title of *Recherches sur la Géographie systématique et positive des Anciens, pour servir de base à l'histoire de la géographie ancienne, Paris, an. VI. (1797) 1813, 4to. four vols.* The two latter volumes sell separately, for those who are in need of being “ comforted ” by them. A good copy of the entire work, well bound, is worth 6*l. 6*s.**

*Pyramids!* ?\* While, journeying yet more southerly, “we are lost and confounded in the immensity” of those ruins, which tell us—where *Thebes* once stood!

First, then, of EGYPT. The works of Pococke, Norden, Savary, Denon, Sonnini, White, Hamilton, Legh, and Belzoni,† are sufficient to ensure every

\* “The enormous size of these ancient monuments, and the solidity of their structure, promise an eternal duration; an existence coeval with the everlasting mountains. They are visible at a great distance, and, as the traveller advances, seem to retire into the recesses of the desert. Their stupendous height, prodigious surface, and enormous solidity, strike the spectator with reverence and awe, as they recall the memory of distant ages.”—LEYDEN; in *Murray's Discoveries and Travels in Africa*, vol. ii. p. 179.

† Of the above, in the order in which they stand: and first of POCOCKE: but he has been already dispatched: see p. 421. Let no pains be spared to secure a good copy of him. The first volume, relating to Egypt, was reprinted (says Mr. Murray) in 1748, 4to.; but the same authority is wrong in describing Pococke's original work to be of the same dimensions. I observe a good copy of this work selling for 16*l.* 10*s.* at the sale of Dr. Heath's library. NORDEN is indeed the prince of picturesque travellers, of the older school, as connected with the ruins of Egypt. He was a Dane, and his work first appeared at Copenhagen in 1755, in two folio vols. in the French language. These were translated by Templeman into English, accompanied by notes, and published in 1757, in the same number of volumes, with the same number of plates. Barbier allows that this edition is even finer than its precursor. Messrs. Payne and Foss notice an edition of 1805, which they mark at 5*l.* 15*s.* 6*d.* “two vols. in one, neat, in Russia.” It is, however, the edition of 1757, that the curious “bite at,”—especially if it be in fine condition, and possess 164 plates,‡ besides the original head and tail pieces. But subsequent researches, accompanied by more curious illustrations, have diminished the pecuniary weight of Norden; and for 7*l.* 17*s.* 6*d.* a well bound copy may be obtained. Miss Currer possesses a copy

‡ Pinkerton counts 200 plates.

equisite information relating to this most extraordinary country. Of course, after the reader shall of it on the "largest paper." M. Langles published his own French translation, with notes, in 1795, 4to. three vols. SAVARY's *Lettres sur l'Egypte*, 1785, 8vo. 3 vols. are, it must be admitted, sufficiently lively. They were, at first, attended with considerable success, but I am not sure, whether, from the testimonies of French biographers and critics themselves, Savary ought to receive a great share of credit. The reputation of his work was cut to pieces by Michaelis, in a review in a foreign journal of oriental literature; which Mons. Silvestre de Sacy made intelligible and acceptable to the French public in the *Journal des Savans*, 1787, reprinted in the *Esprit des Journaux*, and in the *Tablettes d'un Curieux*. See Barbier, vol. iv. p. 388. Yet, as Savary's work afforded me, when a very young man at College, considerable gratification, I am unwilling to shew ungrateful symptoms in return; and will never refuse three-fourths of a sovereign for his three volumes, when coated in the comely attire of white calf, with marble leaves.

The work of DENON is fairly entitled to a particular and highly commendatory notice. I perfectly remember, at M. Dulau's, when the first copies of it were imported, in 1802, in two large folio volumes, "the learned wondered at the work, and the vulgar were enamoured of" its execution. Such was its popularity here, that an English translation of it (by Mr. Aikin) was published in two quarto volumes within nine months of the appearance of the original work. This English version exhibits a better order in the text, and has some valuable additional notices; but the inferiority of the press-work, and both the inferiority and diminution (from 141 to 60) of the plates, render it, now, scarcely an object of attraction. Many of the plates, in the original French folio, are by the burin of Denon himself; and exhibit much of the force and freedom, as well as of the style, of Rembrandt. A copy of these noble volumes is marked at £20. in blue morocco, by Messrs. Payne and Foss: and at 16*l.* 16*s.* in boards. The French text, in three duodecimo volumes, (it was also published in one quarto volume) and the plates in folio, is marked at 6*l.* 6*s.* by Messrs. Arch. Upon the whole, Denon's book—in which there are too many fanciful, if not fantastical groups—(especially in the march and encounter of armies) can never be wholly

have examined the note last referred to, he will be better able to judge of applying his means to the superseded. This brings me, therefore, to the mention of another FRENCH WORK, of repulsively COLOSSAL DIMENSIONS, relating to Egypt—of which, according to Brunet, nine folio volumes and an Atlas have already appeared at Paris, in 1809, &c. It was undertaken and conducted by a commission issued under Bonaparte, and carried on by the present French monarch. I saw, at the private library of the King, at Paris, Bonaparte's own copy, bound in red morocco; but, bound in any style, works of such a form are so incommodious and unwieldy, that they even forbid investigation, and, in consequence, suppress applause. To have a thoroughly satisfactory *apperçu* of the tout ensemble, the looker on should be nine feet high.

The *Voyage dans la Haute et Basse Egypt*, of SONNINI, Paris, 1799, 8vo. is an excellent work; and so is the *Egyptiaca* of Professor White, in 1801, 4to. But infinitely preferable to either, is the *Egyptiaca* of Mr. HAMILTON, in 1809, 4to: a solid, instructive, and most accurate performance. Mr. LEGH's *Travels above the Cata- racts of the Nile*, Lond. 1816, 4to. display the enterprise of a veracious traveller, and a perspicuous and modest writer. I trust, and indeed believe, that this slender quarto has also appeared in octavo: for it should be read by every one, in whose breast the mention of the river Nile produces something approaching to peristaltic emotions! Welcome, renowned and immortal BELZONI!—for such are the epithets which necessarily belong to thy name. A little memoir should accompany the notice of thy herculean labours: but, here, that must not be. Indeed, it is the less necessary, as, in the notices of his works in the 18th and 19th volumes of the *Quarterly Review*, there is so much interest and minuteness of detail, and the relative labours and merits of other travellers are concentrated with so much judgment, that I need give little more than the titles of his works. Fortunate, doubtless, it was, for this enterprising traveller, that he found in his publisher, Mr. Murray, such a patron and friend. Besides his performances as an author, Mr. Belzoni exhibited a complete model of the ancient tomb of Psammuthis in Thebes, as well as of the interiors of two chambers in the same tomb, at Mr. Bullock's Museum in Piccadilly; and having covered the expenses inevitably attendant on such a bold, but, as it proved, highly popular measure, he was enabled to replenish

accomplishment of a particular end ; but if I were to prescribe for a *plethoric* purse, I should say—" buy all that is mentioned below, and then superadd the gigantic work at present in a course of completion, put forth under the auspices of Bonaparte, and conducted with undiminished vigour under the royal government of Louis XVIII. This also is noticed beneath.

From Egypt, descending southerly, we get into the kingdom of *Æthiopia*, and particularly into the territories of **NUBIA** and **ABYSSINIA**. First, let the lover of African antiquities secure the stately folio of *Ludolphus*,\* with those of *Tellez* and *Almeida*, and then

his purse, and thereby to set out, with renewed alacrity, on other similar enterprises : and he is now, peradventure, busied in the discovery of yet more extraordinary remains. His work "*Narrative of the Operations and Recent Discoveries within the Pyramids, Temples, Tombs, and Excavations in Egypt and Nubia*," &c. has been recently published in an octavo form : but his *forty-four large plates to illustrate his Operations*, Atlas folio, 6*l.* 6*s.* : and six additional plates, coloured, illustrative of his Travels, &c. folio, 1*l.* 5*s.* must ALL be procured by the thoroughly diligent, enthusiastic, and — wealthy Collector. A contemplation of these marvellous relics of the olden times of Egypt and Thebes, puts the mind in a state of very singular, but not unpleasing, excitation : so wholly different are they from the antiquities of the more polished countries of Greece and Rome. But when will the yet more surprising (as I learn) collection of drawings of Mr. Banks, jun. upon the same subjects as those of Belzoni, make their appearance ? Expectation stretches its neck, as well as stands on tip-toe, for a public and unwearyed view of them.

\* The *Historia Ethiopica* of *LUDOLFUS*, consisting of four parts (all described in the catalogue of Messrs. Arch, 1823, no. 494) was published at Vienna in 1695-6, folio : and the copy here referred to is marked at 4*l.* 4*s.* " bound in vellum." The work is not less rare in *fine* condition, than it is intrinsically valuable in *any* condition. Brunet has omitted to notice a copy on **LARGE PAPER**; such a copy, bound in *russia*, (with the Appendix, 1694, on small paper, it never

choose, among the following distinguished Moderns, which may more completely suit his purse as well as taste. “Hallowed be the turf” which pillows the head of BURCKHARDT!—for, of recent African travelers, he, surely, was almost the foremost in the first rank. His works are noticed below.\* And what a brilliant cluster of names succeed! For *Abyssinia*, more especially, you must secure the works of BRUCE and SALT.† Who has not heard of Bruce—the romantic,

being on large) is in the beautiful library of the Rt. Hon. T. Grenville. Consult Murray, vol. ii. p. 542-3. TELLEZ, et ALMEIDA *Historia General d'Ethiopia*, 1650, folio: again, at Coimbra, 1660. “This work of Tellez was composed from the Memoirs of several Missionaries, transmitted to Portugal by Almeida, and is remarkably rare.” Murray.

\* Of his “*Travels in Syria and Mount Sinai*,” including his “*Journey from Aleppo to Damascus—in the District of Mount Libanus and Antilibanus—a second Tour in the Hauran—from Damascus to Cairo and in the Peninsula of Mount Sinai*.” Lond. 1822, 2l. 3s.: see p. 422, ante. His first volume of Travels was in *Nubia and in the Interior of North Eastern Africa*, 2l. 8s. His third, just about to see the day, is *In the Hedjaz*, 4to. with plates. An affecting and interesting account of this indefatigable and luckless traveller, will be found in the xvith and xviith volumes of the *Quarterly Review*. Let Burckhardt, especially when he salutes us in an *octavo* form, have a central place upon the most conspicuous upper shelf in the Collector’s library. He is among the *VIRI CENTENARI* of all ages and nations!

† Before the reader suffers himself to be enchain'd by the seductive narrative of Bruce, let him procure, for a few shillings, Dr. Johnson’s translation of Father Lobo’s account of Abyssinia; but of which the best version is that of Legrand, with additions, and an excellent map by D’Anville, Paris, 1728, 4to. An analysis is in Murray. And now for JAMES BRUCE of Kinnaird. A more enterprising, light, but lion-hearted traveller, never left his native hills for the accomplishment of such purposes as those which Bruce accomplished. His professed object was, to discover the source of the Nile; and

the intrepid, the indefatigable Bruce? His "*tale*" was once suspected; but suspicion has sunk into acquiescence of its truth. A more recent work, connected with Ethiopia, has been published by Messrs. Waddington and Hanbury.

We must now, still confining ourselves to the north of Africa, strike off to the left, and travel towards the states of Barbary, including Fezzan, Morocco, Algiers, and Tripoli, &c.: when the more ancient names of **TORREZ, HOEDO, MENEZES**, and the later ones of

whatever doubts and difficulties Larcher, in his version of Herodotus, may oppose to the truth or reality of this source, I still think that the balance is in a vibratory state: and the weight of Bruce seems to be as decisive as that of the French Critic. Barbier has spoken out like a man, and like a gentleman, about the merits of Bruce: *Bibl. d'un Homme de Goût*, vol. iv. p. 384. Never did a work make greater noise at the period of its publication, than did the travels of this Scotch Worthy. The *Monthly Review* took it up immediately, and in a very animated and interesting manner. Meanwhile, scepticism and doubt began to sit upon the brows of the grave, and to discompose the meditations of the thoughtful. Was it a romance? a fiction? or was it half truth and half exaggeration? Bruce, on discovering what he really conceived to be the source of that magical river, **THE NILE**, plunged an earthen vessel into the gushing and translucent stream . . . . and drank to the health of the then reigning monarch, "King George the Third!" . . . . But this is any thing but bibliography. His travels occupied him six years—from 1768 to 1773 inclusively: and appeared at Edinburgh in 1790, in five goodly quarto volumes, with plates. The Author died in 1794.

The late Mr. Otridge, of the Strand, a most worthy and facetious old gentleman, and a highly respectable bookseller, had a prodigious fancy for this quarto edition of Bruce. About fifteen years ago, when he had the exclusive employment of Kalthoeber the bookbinder—who, in fact, lived in his house—he used to engage him upon repeated sets of this work. "There they are (he would observe to me, pointing to the shelf on which they stood) — there they are, those *delightful*

SHAW, CHENIER, JACKSON, ALI BEY, and LYON,\* strike us with particular attention, and claim a greater

*Bruces*!! The time will come, when he, who has such a copy as any of those you now behold, will possess a *treasure indeed*." The prediction was not wholly divested of truth. A quarto Bruce, well bound, may be yet worth 7*l.* 7*s.*: but how comes it to pass that Mr. Otridge (ο μακαρίης) never shewed me one of the *twelve copies only*, printed upon **LARGE PAPER**, of this first edition, which I observe in the catalogue of Messrs. Payne and Foss, marked at 24*l.* "uniform in blue morocco," including a sixth volume by Murray, which contains a life of the Author? A French translation of Bruce appeared in six quarto, and a German one in five octavo volumes the following year. The best English octavo edition, is that in eight vols. 1804, with a life of the author. This also has been reprinted in 1813. And do these *reimpressions* indicate the original text to be a work of **FICTION**? I beseech the reader to run a cursory glance over the analysis of Bruce in Mr. Murray's *Africa*, vol. ii. p. 74, &c. Of recent authors, few stand more deservedly high than Mr. SALT. The share his researches bear in the *Travels of Lord Valentia* and *Mr. Belzoni*—and particularly his own volume, exclusively confined to *Abyssinia*, Lond. 1814, 4*to.* rank him high in the class of Abyssinian travellers. If I am asked, by the economical Collector, to give up Bruce, or Mr. Salt? I shall unhesitatingly say—forego the former, and secure the latter.

\* The latest work which treats of Ethiopia, is that by Messrs. WADDINGTON and HANBURY; being a "Journal of a Visit to some Parts of Ethiopia: with Maps, &c. and Drawings of the Pyramids," &c. 1822, 4*to.* 2*l.* This work was reviewed in the *Quarterly*, vol. xxvii, p. 215. In pursuing the route, marked out in the above text, I must necessarily compress much bibliographical intelligence in a small space. The work of TORREZ was first published at Seville, in the Spanish language, in 1586, 4*to.*: and is rare in this form. It was translated into French under the title of "Relation des Voyages de Fez et de Maroc, traduite du Castillan de Diego Torrez, par Charles, Duc d'Angoulême. Paris, 1636, 4*to.* HOEDO's *Topografia y Historia general de Argel* (General Topography and History of Algiers) Valladolid, 1612, folio, is a more piquant volume for the keen appetite of a Collector, inasmuch as Pinkerton tells us that it furnishes a

or less share of our homage and respect. Indeed there is scarcely one among the later of these works, curious portion of the life of Cervantes. This rare book has escaped Brunet; and is not observed upon by Boucher de la Richarderie. And yet, probably much rarer, is the “*Historia de Tanger, que comprehende as notícias desde a sua primeira conquesta ate a sua mina*” of DON FERNANDO DE MENEZES, published in 1732, folio: which has escaped de Richarderie, and upon which Brunet observes nothing. A copy is in Mr. Rennie’s library.

Of all books of travels connected with Barbary and the Levant, that of DR. SHAW’s—printed at Oxford in 1738, folio, 2 vols., with the Supplement in 1746—both reprinted and much improved in 1757, London, folio, 2 vols. and translated into the French, and published at the Hague in 1743, 4to. 2 vols—is assuredly the most admirable as well as the most popular. The extensive information and scrupulous fidelity of these volumes, render them *safe* inmates of a well chosen collection. Messrs. Arch mark a copy at the reasonable price of 2*l.* 5*s.* “Fly, Fleance, fly”—to secure it. De La Richarderie has given a capital account of it: vol. iv. p. 18, &c. Let CHENIER’s “*Recherches Historiques sur les Maures, et Histoire de l’Empire de Maroc.*” Paris, 1787, 8vo. 3 vols. ensure a *warm* reception. It is at once moderate in price, and faithful in narrative. An English translation of it appeared in 2 vols. octavo. Nor should PORRET’s “*Voyage en Barbarie,*” Paris, 1789, 8vo. 2 vols.—be long wanting in a professed collection of books of this description. Mr. JACKSON’s *Account of the Empire of Marocco*, 1809, 4to. (so pithily and pertinently reviewed in the *Quarterly*, vol. ii. p. 445) cannot fail to be placed alongside the very best works which treat of that extraordinary kingdom. It has been (I believe) more than once reprinted in 8vo. Yet let me adopt a still more decisive strain in commendation of the *Travels in Morocco Tripoli, &c.* of ALI BEY; put forth in two goodly quarto tomes in 1816:—an excellent, amusing, and instructive work. And last, though not the least in this list of commendatory tomes, be the *Narrative of Travels in Northern Africa from Tripoli to Mourzouk, the capital of Fezzan*, with a chart and coloured plates, put forth by CAPTAIN LYON, companion to the late Mr. Ritchie. This truly valuable and scientific work is “accompanying by Geographical Notices of Soudan, and of the course of the Niger.” It is published at 3*l.* 3*s.* in boards.

but what is replete with useful intelligence. As we continue towards the Western Coasts of Africa, descending somewhat to the South, we enter upon countries which have been perhaps yet more vividly impressed upon the minds of modern readers, by the exertions of the intrepid and lamented PARK: \* the second British victim to the vengeance of the natives! :—the persevering efforts of BROWNE, HORNE-MAN, RILEY, and ADAMS. †

\* Of the works of an author, so well, and alas! so lamentably known, it were idle to say one word in commendation. The *Travels of MUNGO PARK, in the Interior Districts of Africa, in the years 1795-6-7, and during a subsequent Mission in 1805*, were published, as a new edition, in 1823, in two volumes, quarto ; price 3*l.* 13*s.* 6*d.* This edition contains Major Rennell's valuable Memoir on the Geography of Africa, a portrait of the author, and maps and plates. But the labours of Park are now to be had in all forms, and at all prices, though, doubtless, the latter are the best editions. † I remember the great interest excited by the publication of the first journey, and the sympathy generally felt at his untimely fate when his posthumous labours appeared. . . . Peace to the ashes of this modest, heroic, and hapless traveller! His memory is embalmed in the same mental cenotaph with that of COOK and of BURCKHARDT.

† “Another, and another, still succeeds!”—and all, with one exception, of BRITISH growth. Thrice welcome, ye brave and unremitting explorers of crumbling ruins, burning sands, and almost interminable deserts! I give you, here, a hearty welcome!—and chronicle your labours with a ready hand and grateful heart. BROWNE's *Travels in Egypt and Syria, and to Darfur*, were published in 1799, 4*to.* and were well translated into French, with notes, and enriched with maps, &c. by Costera, at Paris, 1800, 8*vo.* 2 vols. De la Richardson (*Bibl. des Voy.* vol. i. p. 255) has given an excellent analysis of Browne, and tells us that “what is truly worthy of observation, in the narrative of Browne, is his *Voyage to Darfur*, a country

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† The first quarto, also possessing Major Rennell's Memoir, is a scarce volume.

As we prepare our Collection for Travels more immediately southward, let us make room on our shelves for the valuable and curious labours of LOPEZ and TUCKEY—who wrote, at more than an interval of two centuries apart, respecting the rise and course of the great river *Zaire*, usually called the *Congo*.\* Secure

wholly unknown till its description by this author.” But the French critic betrays a little soreness in Browne’s strictures upon Savary and Volney. The first publication of HORNEMAN’S *Journal of Travels to Fezzan*, from the German, appeared in English in 1802, 4to. but this is very inferior to the French edition, in 1803, in two octavo volumes, with a dissertation on the *oases*. This work contains a lively narrative of many singular and interesting adventures. But what are these, compared with the NARRATIVE OF JAMES RILEY—“ containing an account of the loss of his vessel on the western coast of Africa, and the sufferings of her surviving officers and crew, who were enslaved by the wandering Arabs on the Great African Coast! ? This book was first published at New York, in 1816, 4to: and the following year in England, in the same form. The sufferings of ADAMS, in his “ *Narrative of a Wreck in the year 1810, on the Western Coast of Africa*,” &c. published in 1816, afford an equally intense interest in perusal. Let the sympathising reader consult the *Quarterly Review*, vols. xiv. p. 453, xvi. p. 287.—and from thence learn to be thankful for a happy home in a civilised country. I may here take occasion to recommend the earnest perusal of the two octavo volumes of the “ *Proceedings of the AFRICAN ASSOCIATION*:” containing the journals of their different Emissaries.

\* I will begin with ODOARDO LOPEZ, whose *Relazione de’ Reame di Congo e delle vicine contrade, &c*; first published at Rome, in 1591, 4to. is a volume of rare occurrence, and worth, when complete with the maps, from 4 to 5*l*. There is a Latin translation, published at Franckfort in 1598, folio, which forms the first part of the voyages of De Bry. But of greatly superior value, on the score of intrinsic merit, is CAPTAIN TUCKEY’s “ *Narrative of an Expedition to explore the river Zaire, usually called the Congo, in South Africa*, published by permission of the Lords of the Admiralty, in 1818, 4to. 2*l. 2s.* containing fourteen engravings. Mr. Murray, in his work so frequently

these precious tomes, if you can ; but as Lopez, from his great scarcity, is necessarily (in bibliographical metaphor) "a slippery gentleman," console yourself, for his absence, as occasion and opportunity may offer, with the performance of *Cavazzi*, or *Labat*.\* Captain Tuckey's book is yearly issuing, in reprints, from its head-quarters in Albemarle street.

And now a word—and that a "little word"—for *Southern Africa*. Yet the *Western Coast*, including the vast region of Guinea, has not been bereft of writers. Below, I subjoin a list of a few of the principal ;† and exhort the reader, whether young or old, to possess himself of the very curious, novel, and most entertaining work of Mr. BOWDICH ; being an account of a Mission from Cape *Coast Castle to the* mentioned with commendations, has published a small chart of this river from Captain Tuckey's narrative.

\* *CAVAZZI* ; *Descrizione dei trè Reame cioé Congo, Matouba, e Angola*, was published at Bologna in 1687, folio : a very rare book. It was republished at Milan in 1690, 4to. and at the sale of Dr. Heath's library, I find Mr. Heber giving the very smart sum of 2*l.* 6*s.* for a copy of this republication. *LABAT'S Relation Historique de l'Ethiopic Occidentale*, Paris, 1732, 12mo. 5 vols. contains a translation of *Cavazzi*, with an abstract of the Memoirs of a number of Romish Missionaries.

† The reader must, however, first search the pages of Hakluyt, Purchas, and Churchill, for many curious and interesting voyages to Guinea, and other parts of the western coast of Africa. Lindsay's voyage, in 1758, containing the capture of Goree, by Keppel, Lond. 1759, 4to. with cuts, is worth a ten minutes inspection before the dinner is announced, or after the tea and coffee are taken up into the drawing room : while the tomes of Matthews, (1788, 4to.) *Winterbottom*, (Lond. 8vo.) and *Beaver*, (African Memoranda, 1805, 4to.) are deserving of a more leisurely examination. Latterly, *Meredith's description of the Gold Coast of Africa*, 1812, 8vo. has produced a more general and more satisfactory impression.

*Kingdom of Ashantee.\** In regard to Southern Africa —if its interior have yet escaped the researches of the most hardy and adventurous travellers, there are yet some excellent works which describe those portions which are nearer the Cape, and which come in more immediate contact with European curiosity or commerce. The names of VAILLANT, SPARMANN, LICHTENSTEIN, PERCIVAL, BARROW,† are prominent in the list of

\* Singularly “curious, novel, and interesting” indeed, is the work here mentioned. It contains an account of a *Misison from Cape Coast Castle to the Kingdom of Ashantee, in Africa. &c.* with plates, sufficient, many of them, to set the reader’s heart in a flutter at the monstrosities exhibited. This really extraordinary work was written by Mr. Bowdich, Conductor and Chief of the Embassy: and published by Mr. John Murray, at 3*l.* 3*s.*

† VAILLANT: *Voyage dans l’Intérieur de l’Afrique*, 1796, 8vo. two vols. first edition of the first voyage: the second was printed in 1795, in two vols. 4to. and three 8vo. They have both been frequently reprinted. A copy of the first and second voyages, 1795, in 3 vols. 8vo. on LARGE PAPER, “best edition, very rare, plates coloured, bound in red morocco,” was sold for the very stiff price of 37*l.* 16*s.* at the sale of Colonel Stanley’s library. SPARMANN’s *Voyage to the Cape of Good Hope*, was translated from the Swedish into English in 1785, 4to. two vols. An excellent work. PERCIVAL’s *Account of the Cape of Good Hope*, was published in 1804, 4to. LICHTENSTEIN appeared in English, from the German, in 1812, 4to. Both are valuable publications. A very ancient namesake, if not ancestor, of Lichtenstein, published an account of Constantinople, in the German language, in 1584, folio: a work of rare occurrence. But, doubtless of much superior value, in extent, in variety, importance, and accuracy of detail, is MR. BARROW’s *Account of Travels in the Interior of Southern Africa*, Lond. 1801, 4to. to which was added a second volume in 1803, 4to. Boucher de la Richarderie has done ample justice to our countryman, by his analysis, in vol. iv. p. 245, &c. And if, in conclusion, “the young man” or “the old man,” ask me to place a few only of the best works relating to the Southern

those travellers who have contributed to the enlargement of our knowledge of this most interesting portion of the globe,—while the yet more enterprising and successful exertions of BURCHELL\* have taught us that

parts of Africa, in his library, I shall immediately answer him—"consider Mr. Barrow as an indispensable gentleman."

\* Of entirely recent date, and containing a more extensive and important account of the *Interior of South Africa*, are the costly and comprehensive volumes of WILLIAM J. BURCHELL, Esq. which are embellished by not fewer than 116 coloured and uncoloured engravings.

These travels were undertaken with the intention of exploring the unknown countries lying between the Cape of Good Hope and the Portuguese Settlements on the Western Coast, by a circuitous track through the Interior Regions. The author, after penetrating into the heart of the Continent, to the depth of nearly eleven hundred miles, to a country never before described, met with obstacles which it was found impossible to surmount, and which compelled him to alter the original plan of his route. This alteration gave him an opportunity of acquiring the most complete information respecting the inhabitants of this most distant region, the nature and productions of the country, and many interesting particulars of the nations beyond. In the geography of the extra-tropical part of Southern Africa, a map, founded on numerous astronomical observations, and of an entirely new construction, will be found to present considerable improvements, and to rectify many inaccuracies. Its size is 33 inches by 28.

In the *first volume*, besides the travels among the tribes living beyond the boundary of the English settlement, there is a large portion of information respecting the Colony of the Cape of Good Hope, and an account of several excursions which intervened between the author's first landing and the commencement of his principal journey into the interior.

In the *second volume* will be found an interesting account of the native tribes; with whom the author lived on terms which gave him very favourable opportunities for discovering their true character. As his views in travelling were not confined to any particular class of observations, but were extended to whatever appeared likely to

there are scarcely any assignable limits to human courage and enthusiasm. And thus much for Africa.

produce useful knowledge, his researches have embraced that variety of subjects which a journey, over ground never before trodden by European foot, and through the strange and unknown regions of Africa, might be expected to afford.

To each volume are added an *Itinerary and Register of the Weather*; and to render the whole more available for reference, and to collect under their proper heads, the various remarks which, by being noticed in the regular order of a Diary, are necessarily scattered in different places, a *General Index*, together with a *Zoological and Botanical Index*, are given to complete the work. The whole of the engravings which accompany it, have been faithfully copied from finished drawings made by the author. This work is published by Messrs. Longman and Co. at 4*l.* 14*s.* 6*d.* per volume.

## A M E R I C A.

At length we reach the largest, and latest discovered, quarter of the globe: and, in proportion to the magnitude of this quarter, seems to be the number of publications relating thereto. When the reader is informed that, upwards of a century ago, Bishop Kennett put forth a quarto volume of 273 pages, exclusively of 200 pages of Index, called **THE AMERICAN LIBRARY,\*** containing the titles of the then known

\* This quarto volume was published in 1713, at the *Black Swan in Pater Noster Row*; (why are such goodly *signs* now swept away?) as "*An Attempt towards laying the foundation of an American Library, in several books, papers, and writings; humbly given to the Society for the propagation of the Gospel in Foreign Parts,*" The name of **WHITE KENNELL** appears at the end of the dedication: a dedication, worth, on many accounts, an attentive perusal. All the publications (of which a great number of the earlier ones are to be found in the collections of Hakluyt and Purchas†) are chronologically arranged,

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† At p. xii. of the Dedication, the Bishop speaks thus nobly of these two great Collectors of Travels: "It was a glory done to this nation by Mr. HAKLUYT and Mr. PURCHAS, (both clergymen of the Church of England) that they spared no pains or cost to hunt after, and gather up, a great variety and plenty of such Journals and Maritime Papers, which had otherwise, long before this time, been wreckt and lost for ever." A little further, he adds—"There be now living many industrious collectors of Voyages and Travels, Navigations, Commerce, &c. who probably, after their decease, would not trust them to the custody of a careless heir, or mercenary administrator; but will be glad to hear of such a public place as this, wherein they may be safely disposed, and preserved with the memory of their donour. If such a curious and judicious collector as Mr. PEPYS had known of any such design, it is very probable that he would have given all his laborious efforts that way, and they would, in such manner, have made a **NATIONAL TREASURE** to posterity." What will my friend, Mr. Lodge, of Magdalen College, say to this? But the Pepysian Collection, as it is *now* regulated, is **ITSELF AGAIN**: and the spectre of its donor ceases to haunt the banks of Cam. Reverting to Bishop Kennett's Dedication, let me say one further "little word: ---the conclusion of it must delight every intelligent mind and every virtuous heart.

productions which more or less regarded America—and when he considers how the spirit of discovery, and the love of travelling, together with the publications which record them, have increased since that period—how, in the name of courtesy, kindness, and even common sense, I ask, can that same reader expect to be fully satisfied with a list of the chief works **NOW EXTANT**, connected with **NORTH and SOUTH AMERICA?**

Away, ye rigorous and exacting critics!—hence, ye harsh and unrelenting judges!—for I must be even more brief than heretofore. A world of various, and of enticing matter, is before me: and I can therefore touch but hastily on the more *ancient* historians and travellers, who have pushed their researches into this quarter of the globe. But ere this sober strain be touched, I exhort and entreat my “Young Man,” in particular, to secure, with all possible dispatch, the **AMERICAN ATLAS, or Guide to the History of North and South America, and the West Indies**, which has been lately put forth at Philadelphia, by Messrs. *Carey and Lea*—the Longman, Hurst and Co. of the New World. This admirable publication\* will give

down to the period of the publication of the volume. An excellent Index of matters, persons, and places, is added. This truly useful volume was reprinted in 1791, 4to. (which latter only is mentioned by Meuselius): and both original and reprint are at this moment *sticking* on stalls at some two shillings each. The book is invaluable to a Collector; and the spirit that is now abroad, in **AMERICA**; should lead some Bostonian, or New Yorkite, or Philadelphian, to bring the catalogue of publications down to the present times.

\* This publication is a small *Atlas folio*, consisting of fifty-three charts; the fifty-third containing “a Map of the principal Rivers in the World.” In this map, the curious reader will see how the Mis-

him a complete notion of the extent, variety, and characteristic features of the stupendous country to which he is here about to receive a bibliographical introduction. Let me begin then with five of the more ancient worthies of American travellers and historians: namely, ALGERIUS, DE OVIEDO, LOPEZ DE GEMARA, LAS CASAS, HERRERA—who are here introduced, only to be summarily dismissed :\* not however with-

sissippi, and the Missouri, and the Amazon rivers, exceed every other in the world. Each chart is accompanied by a marginal text, containing a summary and sensible account of the situation, extent, soil, climate, mountains, rivers, chief towns, commerce, education, and government, together with an historical sketch, of every portion of North and South America, there delineated. This work is handsomely printed, and the copy before me is coloured. It was purchased of the publishers for 5*l.* With this Atlas, the reader may consult that portion of North America which is excellently described in *Mellish's Geographical Description of the United States*; published at Philadelphia, in 1822, 8vo.

\* These five ancient gentlemen shall not, however, be dismissed so "summarily," in the notes. The two first and fourth were unknown to Kennett; and the first, apparently, to Meuselius. Algerius's first work, "*De Orbe Novo, Decades III.*" was published at Madrid in 1516, in folio: and is necessarily a rare book. "*La Historia general y natural de las Indias, islas y terra firma del mar ocean,*" of Gonzalo Hernandez de Oviedo, was published at Seville in 1535, folio, with cuts: again, in 1547, folio, with the true relation of the conquest of Peru, by Perez: again, in 1557, in Valladolid; and in 1556, folio; and lastly, at Madrid, in 1730, in folio. A new and more perfect edition is expected (says Meuselius) from the Marquis Truxillo. In his *Suppl.* and *Add.* (vol. x. p. 326) this first edition is more fully described. An Italian version of it appears in *Ramusio*, and a portion of it is anglicised in the third volume of *Purchas's Pilgrims*. Bourcher de la Richarderie gives us no intelligence of the relative rarity and value of these editions. *Bibl. des Voyages*, vol. v. p. 481. LOPEZ DE GOMARA: *Primera, seconda, y terza parte de la*

out a caution to the curious--and especially to the more wealthy Collector—to take heed to a few of the

*historia general de las Indias, con la conquista del Mexico y de la nueva España.* Medina, 1553, folio. First edition: with the pure text of the author—which fell under the censure of the Spanish government in America. A pretty little edition of it appeared at Antwerp in 1554, 12mo. for which Meuselius (*Suppl. &c. vol. x. pt. ii. p. 327.*) refers us to *Goetzius in Denkwürdigk der, Dresd. Bibl. vol. iii. p. 444.* Consult the third volume, (p. 227) of Meuselius for early Italian and French versions, in 8vo. The work is epitomised in Purchas.

**BARTHOLOMÆUS LAS CASAS:** although his history treat chiefly of ecclesiastical matters, it is a prodigiously GREAT GUN in the bibliographical battery of Collectors; especially if the original Spanish work, in seven parts, 1552, 4to. be complete, and in all respects uncounterfeited. The counterfeit is printed in *roman* letters: the genuine in *gothic*. De Bure is copious and instructive on this head: *B. I. Hist.* Part II. p. 266-7. Meuselius is unusually full; calling the author “*immortalis Americanorum patronus.*” *Bibl. Hist.* vol. iii. part ii. p. 79. He makes out six parts; so does Brunet, but mentions seven; Boucher de la Richarderie, on the authority of De Bure, calls them five parts; so does Pinkerton; but Mr. Beloe, (*Anec. &c. vol. i. p. 10.*) says that the Cracherode copy has *eight* parts: and he mentions the three which are not noticed by De Bure. I doubt whether the eighth (in Latin) belong to the edition. A copy of this edition, (without the specification of the number of parts) was purchased by Mr. Singer, at the sale of the Stanley library, for 8*l.* 10*s.* A copy, containing three parts only, produced 7*l.* at the sale of the White Knights library, I saw a fine and perfect copy in the very curious library of Sir Charles Stewart, our ambassador at Paris. It is also in the library of Mr. Rennie, as well as a copy of the second French edition. It was frequently reprinted in French — 1579 : 1582, &c. But the tasteful must look sharply out for good impressions of the plates (by De Bry) of the *Latin* edition of 1598, 4to. The publishers, Theodore and Israel De Bry, make much boasting about these plates—for want of which, they contend, (in the preface) that all former editions may be considered as comparatively incomplete. The text seems to be carefully executed from the MS. copy of the author and

“ helps” tendered in the preceding note. He will not find them *ignes fatui* in the path in which he may be pleased to walk.

translator. Who was he? A copy of this edition was sold for 2*l.* at the sale of Dr. Heath's library; and for 3*l.* 5*s.* at that of Colonel Stanley's. Do copies of the figures, without the text at the back, exist? I will not recommend the reprint of 1614, and much less that of 1664.

The cruelties, practised by the Spaniards towards the natives, of which the noble spirit of Las Casas led him to complain, were *justified* by the slavish spirit of one of the most learned Spaniards of his day—JOHN GENES DE SEPULVEDA—whose subserviency to Philip II. threw a shade upon his otherwise enviable attainments: as a list of his works, marshalled (as usual) in due order, by Niceron, may induce us to believe: *Mem. des Hom. Illust.* vol. xxiii. p. 346. I must here, however, caution the reader not to confound this Sepulveda with his old friend Lorenzo, of that name: whose *Romances nuevamente sacados de historias antiquas de la Cronica de España*, Anv. 1580, 12*mo.* produced the decisive sum of 12*l.* 18*s.* at the sale of the White Knights library.

ANTONIO DE HERRERA is well designated by Bishop Kennett, as “the Chief Chronicler of the Indies and Castille.” His VIII. Decads of General History (*Decadas, o Historia General de los Hechos de los Castellanos, &c.*) were published at Madrid in 1601-15; in eight thin, or four good sized folio volumes—with copper plates. The history is carried on from the year 1492 to 1551. This was, for a long time, a rare and highly coveted work; but the enlarged, truly accurate, and splendid impression, put forth by Gonsalez de Bavaria, at Madrid, in 1729-30, with cuts, in four folio volumes, has rendered it little sought and little coveted; although a copy of it brought 6*l.* 6*s.* at the sale of the White Knights library. The Antwerp folio edition of 1728 is mentioned—only to be shunned. A good copy of the Madrid edition of 1729 is worth 10*l.* 10*s.* It had appeared in an English version by Capt. Stevens, in six octavo volumes, with cuts and maps, in 1725. The *Historia General del Mundo*, by the same celebrated author, was published in 1606-12, in three folio volumes: containing, in fact, an elaborate history of Spain, during the reign of Philip II. Mr. Bohn marks a copy of

I can dwell but briefly on the class of *General Historians*, up to the present times: and if I mention the names of Torquemada, Ogilby, Coreal, Lafiteau, Charlevoix, Wilson, Ulloa, and Robertson,\* I hope I

this desirable work at 2*l.* 2*s.* Herrera is in the foremost rank of early American historians.

\* **F. J. DE TORQUEMADA**: his work was first published at Seville, in 1615, in three folio volumes: afterwards in a much improved form, at Madrid, in 1730, in the same number of volumes. A good copy is worth 5*l.* 5*s.* The original edition had become scarce, and we owe this valuable reprint to Gonsalves de Barcia. Meuselius says the author had resided a long time in New Spain, for the sake of promoting the Christian Religion: he introduces "many foolish and futile things, but many also that are far from being despicable." Boucher de la Richarderie seems to transfer this critique to the editor. **OGILBY**: *History of America, being the latest and most accurate description of the New World, and adorned with maps and other ornaments, as ground plots, prospects of cities, and historical sculps, to the number of 122*, was put forth in 1671, in a ponderous folio tome: and now sleeps soundly, in spite of the "sculps," on the bottom row of booksellers' repositories. Yet it is praised by the Dutch traveller Dapper, in his rival folio of 1673. Will this draw it from its lurking place for 1*l.* 1*s.*? **COREAL**'s *Voyages en les Indes Occidentales*, &c. is a translation of the Flemish Journal of Captain Abel Jansen Tassman, with cuts: *Amst.* 1722, 12*mo.* 3 vols. The earlier portion of this work, where the author describes the manners of the different citizens, and especially the Buccaneers, is the more valuable. Upon the whole, in spite of Marchand's (*Dict.* vol. ii. p. 179,) damnatory sentence, I conclude, from the *Acta Erudit. Suppl.* vol. viii. p. 265, (as referred to by Meuselius) that this is a work worth sticking the spurs into the side of a good bibliographical courser to possess.

**LAFITEAU** is a more consequential name. His *Mœurs des Sauvages Americains*, *Paris*, 1723, 4*to.* two vols. well sprinkled with shewy and spirited cuts, could not be obtained by Lord Holland, at the sale of Dr. Heath's library, under the sum of 3*l.* It is a very curious work, relating chiefly to Canadian manners and customs; the author lived five years in Canada. It is now rare. Consult Meuselius; vol.

shall not be accused of exhibiting a barren list of *fundamental* Writers towards making further acquisitions

iii. part i. p. 242. The same ingenious author published his *Découvertes et Conquêtes des Portugais dans le nouveau Monde*, at Paris, in 1733, 4to. two vols. also with cuts: of which a good copy cannot be worth less than the last mentioned sum. CHARLEVOIX was a writer of equal ability and distinction: his "*Nouvelle France, avec un Voyage dans l'Amérique Septentrionale*," appeared at Paris, in 1744, 4to. 3 vols.; Lord Holland gave 4*l.* 4*s.* for a copy of it at Dr. Heath's sale. It was republished in 6 duodecimo volumes, and translated into English in 1769. His *Histoire du Paraguay*, Paris, 1756, 4to. 3 vols. produced 2*l.* 14*s.* at the sale just noticed; and I find Mr. Heber giving 1*l.* 11*s.* for his *Histoire de l'isle Espagnole, ou de St. Domingue*, Paris, 1730, 4to 2. vols. I am not sure, whether, from the *Biograph. Univ.* vol. viii. p. 229, this latter be not the preferable work of Charlevoix:—reprinted at Amst. 1733, in four duodecimo volumes. WILSON's *Description of America, containing conjectures of its peopling, &c.* Lond. 1739, folio, with maps, &c. is hardly worth mentioning; but there are tastes for all sorts of books: and so let Wilson be picked up for 7*s.* 6*d.*

ANT. DE ULLOA's work upon *East and South America*, relates chiefly to the natural history of those countries, and was published in a small 4to. volume, at Madrid, in 1772. It is a very valuable book, as far as it goes; the author having resided a considerable period in America. It was translated into French, and published at Paris in 1787, 8vo. 2 vols. The great work of Jorge Juan Ulloa, on *South America*, will be noticed in its proper place. With delight I reach the labours of ROBERTSON; and, with almost greater delight, read the applause bestowed upon them in the imperishable book of Meuselius. "Liber, (says that bibliographer—speaking of his *History of America*) omnium præstantissimus, . . . auctor, divino prorsus ingenio præditus," &c. And this is true enough. If, continues he, facts only be consulted, there is little of novelty—[how could there be?] but the leading features of the work, and the opinions given upon known facts, carry with them an air of novelty." But further praise—which might indeed be brought forward from every *foreign*, as well as *domestic* journal—is totally unnecessary: and, whatever may be said of Robertson's *Biography of Charles V.* (concerning which, read some

in the same department of collecting. I am well aware of a thousand incidental subjects, connected with the mighty empire of which I am now treating, and on which books of the most curious and covetable nature have been published—but I can do little more than *allude* to them\*—and come at once to the leading publications relating to

## NORTH AMERICA.

In the histories of this portion of America, it will be difficult to exclude those which incorporate

few lines at page 329, ante) I cannot but consider the **HISTORY OF AMERICA** as the *magnum opus* of its author. Meuselius wishes that the list of works, relating to America, prefixed by Robertson, had been critically arranged; rather than consisting, as it does, of the titles of books. This masterly performance was published in 1777, 4to. in two volumes: but an additional volume was afterwards published, and the three volumes were sold for 2*l.* at Dr. Heath's sale. They have been republished, again and again, in an octavo form, at reasonable prices—and translated into every language of civilised Europe. “Give me, therefore, ROBERTSON”—methinks I hear the “Young Man” say—“and let all preceding historians shift for themselves” There is truth, but not “the *whole* truth,” in this avowal.

\* Among the “curious” and “covetable” little tomes, take, for example, the quarto volume printed at Madrid in 1641, relating to the “Great River of the Amazons—and after reading Mr. Evans's note in the *Bibl. Stanleiana*, no. 1113, upon the causes of its “unusual rarity,” be sure to lock it up in your cabinet as worth at least thirty half sovereigns. Again: respecting the *Magellan Streights*—peruse what those two gallant Captains *Bartolomeo Garcia de NODAL* and *Gonzalo de NODAL* accomplished—as written in a quarto volume, published at Madrid in 1621, with a wood engraving of a chart (so often missing—and about which De Bure, vol. i. p. 215-6 so solemnly cautions the Collector) and with all its parts—that is to say, ninety-two leaves, comprising the twelve preliminary, and fifteen concluding

the *United States* or *Colonies*; and, in such point of view, if I omit the separate histories belonging

leaves. Mr. Evans's pithy and pertinent note to the Stanley copy of this very rare book, no. 1117, was the means of causing it to be transported to his Majesty's library — at the large sum of 31*l.* 10*s.* Above all things, let the Bibliomaniac in SPANISH LORE consider more than once or twice ere he indulges in the niceties and difficulties of procuring the *first editions* of the Epistles of the famous FERDINANDO CORTEZ in the Spanish language. These Epistles are four in number ; but of the first, whether in Spanish or the Latin version, no traces remain: not a copy is preserved: and it is supposed to be either lost, or locked up in the *Archivo Real* of Simancas. Robertson, with all his zeal and weight of recommendation, could never learn any traces of it. The second and third Epistles, in the Spanish language, were published at Seville by Cromberger, a German, in 1522-3, fol. : and copies of these very rare volumes were recently sold for 26*l.* 10*s.* Consult Meuselius, *Bibl. Hist.* vol. iii. part i. p. 267, who is delightfully instructive: but why is Brunet so unusually barren?

Again: Meuselius says that copies of the *fourth Epistle*, in the Spanish language, have escaped his researches: but the whole three Epistles are published entire in the first volume of the *Historiadores Primitivos de las Indias Occidentales* of Barcia, Madr. 1745, folio, 3 vols. : and they were subsequently printed in a separate folio form, with the notes and additions of Lorenzano, accompanied by cuts, in Mexico, 1770, folio—a rare and highly prized tome. Are these cuts taken from the Latin version of the third Epistle, printed at Norimberg in 1524 ? I learn, however, that a copy of the *first edition* of the *fourth Epistle*, in a separate form, was in the possession of Mr. Thorpe (the TOM OSBORNE of the present day) from a collection of valuable Spanish books, purchased by him of an Italian gentleman: and this very precious tome—together with the two previous original Spanish Epistles—in all probability now enrich the cabinet of my friend Mr. Heber—the THOMAS RAWLINSON, Esq. of the present day. Long may they greet his own eyes and those of his friends. Along with Cortes, are frequently united the Epistles of Peter Martyr Angelicus, 1519-1532, &c.: republished in the eight Decads of his History in 1555, folio—of which a copy is in the library of Mr. Rennie.

to Louisiana, Florida, Carolina, Canada, &c. it seems to be only necessary to make mention of the works of *Kalm*, *Rogers*, *Wynn*, *Adair*, *Carver*, *Chalmers*, and the *Marquis de la Rochefaucault Liancourt*—and if the reader take the pains to consult the subjoined note\* he will find brief mention of the titles

Consult, here, the *American Library*, 1713, 4to. p. 8. Then again for *FRAMPTON*'s *Joyful Newes out of the New Found World*, 1596, 4to. and the *Discovery of Guiana*, by *Raleigh*, published in the same year and form—books, not very scarce, although in the sable garb of the black letter. Here is no opportunity for amplification. But relating to *VIRGINIA* alone, read the titles of a cluster of tracts from the Bindley library—to say nothing of what appears in the preceding pages (372-3-385) relating to that once constantly talked of country.

*Tracts relating to Virginia*: “Encouragement to Colonies, by Sir W. Alexander,” map, 1625. “True Relation of what happened in Virginia since the first planting of that Colony,” map of Virginia, 1608. “Relation of Lord De la Warre, Capt. Generall of Virginia,” 1611. “Plaine Description of the Barmudas,” 1618. “Smith’s Description of New England,” 1606. “State of the Colony and Affairs in Virginia,” 1616. “New England’s Plantation,” by Higgeson, with map, containing the portrait of Capt. Smith, 1630. “Guinea’s Plantation,” by the Earl of Barkshire, 1632. “Virginia valued,” by E. W. 1650. *Virginia’s Discovery of Silke Wormes*,” 1650. A collection of Ten very curious Tracts, in one volume.

These tracts produced the *ponderous* sum of 10l.. But there would be no end to this bibliographical skirmishing. See, as a guide, *Pinkerton*’s list, vol. xvii. p. 200.

\* *KALM* was a Swede. He published his work at Stockholm in 1753, &c 8vo. 3 vols. with wood cuts. It was published in the German language at Göttingen in 1754, &c. in three large octavo volumes, with copper plates; and *Forster* translated it into English, and published it at London in 1771, 8vo. 3 vols. with a map and some additional cuts. A copy is worth 1l. 1s. It was hence translated into the Dutch, and published in two quarto volumes at Utrecht in 1772. The work is chiefly valuable on the score of natural history;

and characters of the work, of each author. I am not sure, whether, upon a dispassionate consideration,

but I cannot correctly affirm whether the account of the *Esquimaux*, whom the author came in contact with in his journey from Pennsylvania to Canada, be not among the earliest extant in print. ROGERS's *Concise Account of North America*, 1765, 8vo. is a book well worth a 7s. 6d. purchase. The author lived many years among the most barbarous of the natives, and his narrative is at once perspicuous and unaffected, and his statements unimpeached. Meuse-lius (vol. iii. part i. 304-5) is warmly encomiastic upon this octavo volume. Rogers was chiefly conversant with the British Colonies. But why, in the above text, is the once famous, and always interesting, quarto volume, entitled the *American Traveller*, 1769, omitted? The author concealed his name:—it was Alexander Cluni. He made his journeys in the years 1744-5 on foot, reaching as high as the sixty-eighth degree of north latitude, as far as Cape Chudleis; and towards the western departments of North America is supposed to have seen “men and things” such as no European ever before beheld. In 1746 he reached Greenland, in the eighty-third and a half degree of north latitude, and there he saw neither land nor ice—(“maria undique et undique cœlum.”) This is a curious volume,\* and should be snapped up, in these *north-mania times*, with all imaginable celerity.

WYNN's *History of the British Dominions in North America*, 1763-1773, 4to. seems to be only a compilation from Oldmixon and Douglas; authors, not worth enlisting into the service of a Collector. Different, in all respects, is the *Trader with the Indians, and History of the American Indians*; by J. ADAIR, Esq. Lond. 1775, 4to.: one of the best and most instructive books of the kind—if we except a little somnolency in discussions upon the Aborigines of America; a fault, or disease, not peculiar to the times of James Adair, Esq. The

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\* The author was the first to give accurate intelligence of Hudson's Bay, and to institute an enquiry about a more successful commerce with the Americans. The book was said to have been published under the auspices, and at the command, of Lord Chatham; and both the English and Americans, at *that* crisis, were so eager to possess it, that it was bought and read by one party with the same avidity that it was bought and destroyed by the other. It now RESTS IN PEACE: an example (if ten thousand others were wanting) of the short-lived popularity of “things mundane.”

the last named work be not all that is absolutely necessary to procure. And now, after this gallant little bibliographical bark shall quit its moorings in the Northern, to seek the Southern, division of the NEW WORLD, it will be necessary to dash through the breakers that circumvent those Islands—the source of so much wealth to Great Britain—with which the *Caribbean Sea* is so thickly studded, and which are designated by the well known name of the WEST INDIES. The anchor is therefore weighed: the sails swell before the breeze—

ἀμφὶ δε κῦμα  
Στείρη πορφύρεον μεγάλ' ἵαχε τὸς ιέστης,  
(*Iliad.* lib. i.).

and the gulf of Florida is cleared . . .

As a work of the most general and satisfactory

author was a five year's resident in the countries which he describes. The best edition of CAPTAIN CARVER's *Travels through the interior parts of North America in the years 1766, 7, 8*, is that of 1779, 8vo. with a map and cuts, and having some account of the author by the late Dr. Lettsom, "Omnia utilia æque ac jucunda, magnam partem nova"—says the applauding and particularising Meuselius. But the commendations bestowed by him on the *Political Annals of the United Colonies*, &c. of which Mr. GEORGE CHALMERS is the author, 1780, 4to. are much more warm and pointed: accompanied by the expression of regret at the discontinuation of the work. The author, now midway between Septuagenarianism and Octogenarianism, need desire nothing more *parænetical* than the criticism of Meuselius (vol. iii. part i. p. 315) upon his labours. Doubtless, however, of all the travels in North America, up to the period of their publication, those of M. DE LA ROCHEFOCAULT-LIANCOURT, published at Paris in 1799, in eight octavo volumes, and translated into English and published the same year in 2 quarto volumes, are considered to be the fullest and most satisfactory. Pinkerton calls it "a work of very considerable merit." Why does Boucher de la Richardson (vol. vi. p. 10) omit to notice it? Nor does it appear to be in Meuselius.

information, obtain, by all means, the History of these Islands (including that of St. Domingo) by the late Mr. BRYAN EDWARDS—published, and frequently republished, in three quarto, and five octavo volumes. A good copy of the former is worth about 5*l.* 5*s.* : of the latter, 1*l.* 16*s.* The author is the “ *facile princeps* ” of writers in his department. But as JAMAICA is the “ *facile princeps* ” of these British islands, so, I ween, a perfectly beautiful, unsullied, tall, broad, richly bound copy (peradventure by Roger Payne) with the cuts coloured, of Sir HANS SLOANE’s History of that Island,\* (1707-1725) will be found in the sumptuous cabinet of HONORIO. And what if a copy of Master LONG’s History, of the same island, published about fifty years afterwards, in three quarto volumes, and “ bound by old Fraser,”† be found lying by the side of its precursor ?

\* Whether my excellent and tasteful friend HONORIO really do, or do not, possess such a copy, I cannot now trust to my memory to aver: but, if he do *not*, he *should* :—“ *ILLE SI QUI ALIUS.* ” Meanwhile it is consoling to reflect, that a copy, not far short of that so rapturously described in the text, and bound by Roger Payne in green morocco, adorns the shelves of the Althorp library. Dr. Heath’s fine copy was purchased by Lord Essex for 19*l.* 19*s.* The plates are described as being 430 in number.‡ Nota bene: the work of Sir Hans Sloane comprehends the history of the other West India islands also. Messrs. Payne and Foss mark a “ very good copy in russia ” at 12*l* 12*s.*

† Such are the words of Mr. Jefferey, in his description of the copy of this valuable work—confined to Jamaica alone—which was

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‡ The delay of eighteen years, which occurred between the publication of the first and second volumes of this work, arose from the author being almost entirely occupied with the arrangement of his far-famed MUSEUM. It is in the introduction to the second volume (1725) that Sir Hans gives a general inventory of his library and museum, as it then stood; by which it appears that the subjects of

## SOUTH AMERICA.

In the bibliographical dissection of the Southern Half of the New World, I give the reader due notice that his attention will be briefly, if not exclusively, directed to the kingdoms of BRAZIL, PERU, PARAGUAY, and CHILI: premising that the celebrated work of *Ulloa\** may afford a good general notion of the *whole* of Southern America. In other respects, and as connected more or less with the divisions before

sold for 14*l.* 14*s.* at the sale of the last mentioned library: but is now scarcely worth two-thirds of the sum. It has a map and cuts; and was published in 1774. Meuselius is strongly encomiastic. *Bibl. Hist.* vol. iii. part ii. page 64. May I quietly ask, who was "old Fraser?"

\* The titles of the works of *Ulloa*, as connected with North, South, and East America, are found copiously detailed in the pages of *Boucher de la Richarderie*, vol. v. p. 511: vi. p. 330. These works have been translated from the Spanish into the French and German languages. The *Relacion Historica del Viage*, &c. was published at Madrid: 5. vols. in 2, or 3, 4to.: with cuts; of which a large paper copy, in small folio, was sold for 15*l.* 15*s.* at the sale of Colonel Stanley's library. The same copy was recently sold for 6*l.* 16*s.* bd. The *Noticias Americanas* (a highly distinguished work) was published in 1772, 4to.; and was translated into German in 1781, 8vo. with most valuable notes—and was again improved in a French edition in 1787, 8vo. 2 vols. by *Le Fevre de Villebrune*.

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natural history alone, exclusively of 200 volumes of preserved plants, amounted to more than 26,000 articles . . . This second volume completed the vegetable part and the animal kingdom, and the plates are continued to the number of 274." *Chalmers's Biogr. Dictionary*, vol. xxviii. p. 66. How does this number of the plates tally with that above mentioned?

specified, the performances of FERNANDEZ, GARCILASSO DE LA VEGA, SOUTHEY, and HUMBOLDT,—are amply sufficient for the most accurate and valuable information.

Among the earliest writers of the local and political history of Brazil, *Hans Staden* and *Jean de Lery* take the lead.\* The work of *Guerreiro* may be placed, in intrinsic worth as well as chronological order, after those of the Dutchman and Frenchman just mentioned; although I admit that it is now rather sought after as an object of curiosity than of utility. The same may be said of the suppressed work of Portuguese America by *Rocha Pitta*.† It is therefore to

\* The first edition of *HANS STADEN* is in the Dutch language, 1556, 4to. It was translated into Latin, under the title of *Navigatio in Brasiliam*, 1592, folio. *JEAN DE LERY* appears to be a much more amusing traveller: his work is fully described in the *Bibl. des Voyages*, vol. vi. p. 270: and care must be taken to purchase either the first (1578) or the second impression, 1580: each in octavo. They have curious cuts; but the second is professed to be “enlarged both in the text and the embellishments.” Pinkerton, who calls the work amusing and ingenious, says that the author being a Hugonot, the work was printed in France without his name. The figures are by Antoine Chapin. A Latin version appeared in 1594. 4to.: and if the sedulous Bibliomaniac will be at the pains to read the authority first quoted, (p. 271) he shall find his toils well rewarded if he obtain a clean and sound copy of *De Lery*. But read well Meuselius, *Bibl. Hist.* vol. iii. part ii. p. 50-2. The book was prohibited in the Index Purgatorius of the Roman Pontiff. Again, I repeat, read the “hundred notable things,” and perhaps “hundred mery Tales,” of which *De Lery*’s authenticated volume is composed.

† But of equal, if not superior value, to *Guerreiro*, is the work of *BARLÆUS*—put forth under the auspices of the mighty *Bleau*, with maps and elegant cuts, at Amst. in 1647, folio: accounted a rare book by Clement—because the greater part of the impression was burnt. Meuselius is copious and instructive. But perhaps the *D*•.

Mr. Southey's elaborate history, in three capacious tomes, that the "Young" must look for a "Guide" — and the "Old" must look for "consolation:" — if consolation can be derived from the perusal of pages, in which, frequently, from the necessity of the case, the most brutal atrocities are related, and the most perfidious schemes unfolded. Mr. Southey is doubtless the "facile princeps" of the Historians of the Brazils; but this title is hardly commensurate with the bearing and extent of his work, as it comprises the rise and progress of all the European colonies, from the Andes to the Atlantic, and from the Plata to the river of the Amazons. His performance, of which the first volume is, a little unaccountably, overlooked by Pinkerton, will doubtless command the attention and applause of posterity: and numerous will be the octavo impressions which the next half century will

*scriptio totius Brasiliae, Cleves, 1698*, folio, which is little better than a new impression of Barlaeus, is the best work extant upon the ancient state of Brazil. It has copper cuts. Consult Boucher, vol. vi. p. 276-7. The editor, or author of the volume, was I. di S. Teresa. *Bibl. Hist.* vol. iii. part ii. p. 58. *ROCHA PITTA'S Historia da America Portuguesa*, Lisbon, 1730, folio must be bought, whenever found in comely condition, at any price not exceeding 2*l. 2*s.**; and yet this will hardly fetch it, as Pinkerton calls it "very scarce." It is a volume fraught with useful intelligence. The author was a sound-headed and honest Brasilian; but the truths which he developed were so unpalatable to the Portuguese government, that the sale of his book was prohibited in consequence. Boucher de la Richardson is pleasantly communicative. If the most diligent researches cannot put my "Young Man" in possession of Rocha Pitta, he may procure, for a very trifle, the interesting *Narrative of a Voyage to Brasil*, by THOMAS LINDLEY, 1814, 8vo.: a book replete with interesting matter, narrated in a style of winning simplicity. The French bibliographer has done ample justice to it.

cause to be circulated of so ample and instructive a work.\*

\* The propriety of the above encomium can hardly be doubted, but at any rate not combated, by the most fastidious and hostile of Mr. Southey's critics. The *Quarterly Review*, vol. iv. p. 454, &c. in the notice of the first volume of the **HISTORY OF BRAZIL**, 1810, 4to. has warmly and vigorously entered into the general literary merits of its author, as a poet and an historian. It has dealt out an ample meed of praise, and with justice : but another merit, as connected with this extraordinary performance, belongs to Mr. Southey : that of enthusiasm and perseverance—which he seemed to share alone, and in despite of the cool and slow reception of his labours with the public. The first volume (if report speak true) did not *net* the author above *ten pounds*—about the amount of what Milton received for his *Paradise Lost*. The coincidence is singular. The second volume was published in 1817 : and the third in 1823. The work is now complete; but I must be allowed to question, if not to condemn, the stern and angry air of defiance, together with the excessive strain of self-congratulation, with which the work concludes. That Mr. Southey should feel vexed and indignant at the tardy success of such a publication, is perhaps both natural and pardonable : and that the triumphant exultation of Ovid, with the “frigid indifference” of Johnson, should be blended, on one and the same occasion, might also be expected and forgiven. But the author had little, personally, to complain of the public ; or to submit, in the way of appeal, to the bar of posterity. He was, and is, in the enjoyment of an exceedingly great, and justly earned reputation. A work, like his **HISTORY OF BRAZIL**, would not, in the nature of things, be caught up and devoured with the avidity of his matchless *Biographical Manual of LORD NELSON*. Hume, Henry, and even Gibbon, struggled hard, and despaired somewhat, of the final success of their labours : labours, necessarily of a more popular cast than an exclusive history of a distant country, about which curiosity had not been so general with us as with foreigners, and which had been rendered more or less familiar by preceding historians and travellers. But if the popularity of this great, and perhaps “maximum opus,” of its author, be slow, it will be sure. Every succeeding year will demonstrate more decidedly the importance of its contents : and when the powers of Portugal and

The name of Southeby is worthy of its juxtaposition with that of HUMBOLDT—the most illustrious traveller of his day. Nothing seems too vast, too varied, too wonderful, or too minute, for the keen eye, penetrating intellect, and unwearied exertions, of this extraordinary man. From the snow that caps the summit, to the lichen which creeps at the base, of the loftiest mountain, Humboldt is equally inquisitive, curious, diligent, and happy. A botanist, zoologist, statist, philosopher, half poet, and general enthusiast, the genius of this traveller seems to have been peculiarly calculated for surveying the varieties and immensity of the New World. Accordingly, his travels and researches in AMERICA\* place him as the first in the

Spain, in the New World, shall be, as they are now threatening to be, NO MORE, then will the text of Mr. Southeby's History of Brazil be considered as a beacon and a guide to the antiquarian, historian, and philologist. The great grandson of its author will caress the *editio princeps* as a book to be numbered among the rarest and most prizable volumes.

I cannot close the account of Brazil without a strong recommendation of the Travels in the interior of that country, with a particular account of the *Gold and Diamond Districts*, by Mr. JOHN MAWE, Mineralogist : illustrated with coloured plates : 8vo. price 18s. This volume also includes a *Voyage to the Rio de la Plata*.

\* Here follows a list of the wonderful productions of this wonderful traveller and of his companion Mons. BONPLAND. All the remaining copies of the work are now in the hands of Messrs. Longman and Co. ; and the prices affixed are those of the original Paris publishers :

1. *Relation Historique de leur Voyage aux Régions Equinoxiales du Nouveau Continent pendant les années 1799-1804.* Vol. I. Partie i. avec l'Atlas des Cartes Géographiques et Physiques, 4to. pap. fin. 3l. : pap. velin, 3l. 12s. This is now in a course of publication. It will be complete in four volumes. 2. *Atlas Pittoresque des Vues des Cordillères et Monumens des Peuples Indigénés de l'Amerique :* contenant

foremost rank, perhaps, of all travellers dead and living. The range of his researches, and the space

60, Pl. la plupart coloriées, sur colomb. velin. Folio, pap.: fin. 25l. 4s. pap.: velin, figures avant la lettre, 37l. 16s. *Recueil d'Observations de Zoologie et d'Anatomie comparée, faites dans l'Ocean Atlantique, dans l'Interieur du nouveau Continent, et dans la mer du Sud*: avec Planches imprimées en couleur, 4to. liv. i. à 8 pap.. fin, 7l. 17s. pap: velin, 10l. 2s. This work is complete. 4. *Essai Politique sur le Royaume de la Nouvelle Espagne*; 2 vol. 4to. Avec un *Atlas Physique et Géographique*, pap: fin. 15l. pap: velin, 19l. Complete. 5. *Recueil d'Observations Astronomiques, d'Operations Trigonométriques, et de Mesures Barométriques, faites pendant le cours d'un Voyage aux Régions Equinoxiales du Nouveau Continent*, depuis 1799, jusqu'en 1803. Ouvrage auquel on a joint des recherches Historiques sur la position de plusieurs points importans. 2 vols. 4to. pap: fin, 9l. 12s. pap: velin, 17l. 12s. Complete. 6. *Plantes Equinoxiales, recueillies au Mexique, dans l'Ile de Cuba, dans les Provinces de Caracas, de Cumana et de Barcelone, aux Andes de la Nouvelle Grenade, de Quito et de Perou, et sur les bords du Rio-Negro, de l'Orénoque et de la rivière des Amazones*; Ornés de Planches. Folio liv. i. à 15. 24l. Sur Colomb. Velin, 40l. 10s. Complete in two vols. *Monographie des Melastomes et des Rhexia, et des autres genres du même ordre*—enrichies d'environ 2000 plantes nouvelles: ornés de Planches, en couleur, folio, liv. i. à 15. 27l. Sur Colomb. Velin. 45l. Complete in two vols.

It is necessary to observe that *each of these is a separate and distinct work in itself*, and *may be bought separately*; but, for the accommodation of those persons who wish to possess the whole, general Titles, &c. have been prepared for *forming the whole Collection into an entire and complete Work in the following order, laid down by the Author*: —1. “*Historical Narrative*,” with the Picturesque and Geographical Atlas. 2. “*Zoology and comparative Anatomy*.” 3. “*Political Essay on New Spain*.” 4. “*Astronomy*.” 5. “*Physics and Geology*.” 5. “*Botany, comprehending Equinoctial Plants and Monography of the Melastomas*.”

The SUM TOTAL of these stupendous labours is as follows: eleven volumes in quarto, containing the text: four volumes in large folio containing the *Botanical part*: — four volumes, in columbier folio, containing the *Atlases*: four hundred engravings, of which the greater

which his publications have entitled him to occupy in the contemplation of discerning judges, justify the propriety of this eulogium.

part are coloured: 70 geographical, physical, and geological maps. Of the two first of these works, the following have been published in our own language, from the pen of Mrs. Helen Maria Williams. “*The Personal Narrative of M. De Humboldt's Travels to the Equinoctial Regions of the New Continent.*” In five vols. 8vo. price 4l. 1s. boards. Four more volumes, in a course of publication, complete this work. “*Researches on the Institutions and Monuments of the Ancient Inhabitants of America.*” A new edition, in two vols. 8vo. with plates, 1l. 11s. 6d. boards. “*Political Essay on the Kingdom of New Spain,*” with maps, &c. the third edition, in 4 vols. 8vo. 3l. 13s. 6d. boards. “*A Geognostical Essay on the Super-position of Rocks in both Hemispheres.*” By M. De Humboldt: and translated into English under his immediate inspection; price 14s. 8vo. boards.

To contemplate these productions as the work of ONE MAN, and of his Coadjutor, might, in after ages, stagger belief; if the FACT were not established beyond dispute or doubt. And yet Mons. Humboldt is in the vigour of life—meditating, it is said, a hop, skip, and a jump, over the rival mountains, of the *Himmalaya* range, in the Eastern world. Let him however think more than *twice* upon an undertaking, which may shorten a career honourably destined to enjoy the fruits of a painfully earned and widely extended reputation. With him, “School is over”—and he may gambol lustily for the remainder of his days.

These works, or at least the greater part of them, have been criticised in our two most popular journals—the *Edinburgh* and *Quarterly Reviews*: see vol. xvi. and xix of the former, and vols. xv. and xviii of the latter. Ample and able, doubtless, are these criticisms. My memory charges me more particularly with those in the former Review; which I have reason to believe were by the experienced pen of the late Mr. Playfair. There is hardly any thing more intellectually delightful than such performances; where party feeling, prejudices, and personal antipathy, have no share: where bile, ill-will, spleen, grudgings, and heart burnings, are all squeezed out. To devote a calm summer's evening to such “readings”—in rural seclusion, or upon the beach of the ever-agitated main, (why not say at

I come, in the last place, to notice the earlier Chronicles and labours of **CIEÇA DE LEON**, **ZARATE**, **FERNANDEZ**, **GARCILASSO DE LA VEGA**,—as connected with the other great portions of South America; namely, Peru, Chili, Paraguay, &c. &c.; and doubting the room to be quite sufficient for them in the text, I have consigned the bibliographical *précis* of their labours to the subjoined note.\* And so, looking with surprise, not unmixed with apprehension, at the vast portion of the world chronicled in these few last pages— and knowing and bewailing the imperfect outlines, or faint execution, of those countries more particularly chronicled—I implore forgiveness of both “young” and—“old” well persuaded, nevertheless, that HE shall be

once, παρὰ θῖνα πολυφλοίσθοι θελάσσην?) after a morning’s devotion to Barrow, or Boyle, or Newton, or Leibnitz, or Locke—what is it, but to . . . . the Reader shall draw his own conclusion. Humboldt has found **ENGLISH CRITICS** worthy of the materials which his indefatigable zeal and multifarious knowledge have placed before them.

\* Peru is rich in her **EARLIER CHRONICLES**. I cannot, however, conceive that any published history of that country appears so early as 1480: the year in which Pinkerton assigns a French work, printed at Paris, and reprinted in 1545, in octavo. Meuselius takes no notice whatever of it. In fact, the date must be an anachronism; since the country in question was not then known to Europeans. The first work mentioned by Meuselius, relating to Peruvian authors, is that of the *Conquista del Peru*, of **FRANCIS DE KEREZ**, translated into the Italian, and published in 1534, 4to. It is incorporated into Ramusio. Of the Spanish author, nothing seems to be known with accuracy. *Bibl. Hist.* vol. iii. part ii. p. 19. **P. CIEÇA DE LEON** is perhaps the earliest Chronicler. His *Primera Parte de la Chronica de Peru*, was published at Seville, in 1553, folio; and again, at Antwerp, in 1554, 8vo. At Rome, in the Italian language, in 1555; and at Venice, in 1557, 8vo. In English, among Captain Stevens’s New Collection of Voyages. Cieça’s work contains only the first

a fortunate Collector of Books who possesses a third part only of the "AMERICAN LIBRARY" here described.

part of his Chronicle: there are three other parts, which Antonio tells us have been long looked for by learned men. The intrinsic merits of this work are very great. The author had been domiciled among the Peruvians from his thirteenth to his thirtieth year. The first impression of Cieça is of excessive rarity. A Dutch Chronicle of Peru (*Historie van Coninkryk van Peru*) was published at Antwerp, 1573, 4to.

ZARATE's *Historia del Descubrimiento y Conquista del Peru en el año 1555*, was published at Antwerp, in 1555; and at Seville, in 1557, folio; and republished in Barcias's *Hist. Prim.* vol. iii. It was translated into Italian by Alphonso Ulloa, and published at Venice in 1563, 4to. It is a work of real importance; but rather topographical than historical. FERNANDEZ published his first and second parts of the History of Peru, in the Spanish language, at Seville, in 1571, folio. It is a work, according to Antonio, of considerable interest. The author was one of the followers of the accomplished, bloody-minded, and (I grieve to add) bibliomaniacal, Hurtado de Mendoza:† and was constantly, I fear, sheathing his sword in human flesh. His book was prohibited to be read in America, *among the Americans*: such was the terror of a re-action from the perusal of the pages of this faithful vicegerent of the Spanish government! Has it been ever translated? GARCILASSO DE LA VEGA is a more important writer than either of his predecessors. His *Commentarios Reales que tratan del Origen de los Yncas*, was published at Lisbon in 1609, folio: with a continuation, or second part, called *Historia general del Peru*, &c. published at Cordova in 1619, folio: two small volumes. A new edition of both works was published at Madrid in 1723, folio, two vols. under the care of Barcia; of which a copy was sold for 2*l.* 8*s.* at the sale of Dr. Heath's library. I find the same price attached to this impression, in 4 vols. in Mr. Bohn's last catalogue, n.º 11964. The first editions are of excessive rarity and high price, even in Spain. A third edition, in thirteen octodecimo volumes, was published at Madrid in 1800. Baudoin translated the *Incas* into

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† See Bouterwek's character of this nobleman. *Spanish and Portuguese Literature*; vol. i. p. 186.

Let the pages of Kennett, Meuselius, and Boucher de la Richarderie satisfy a more craving appetite, and lead to the exhaustion of the most heavily furnished purse. And thus I bid adieu to land and sea. After such a circumnavigation, the vessel stands in need of repair and refitting; the keel being clogged with every submarine production, mineral, vegetable, and animal . . .

Post varios casus, et tot discrimina rerum,  
Tendimus in Latium . . . . .

French in 1633, 4to. of which a new edition was put forth at Amsterdam in 1737, 4to. two vols. with the cuts by Picart. Of these handsome tomes, there are only fifty copies printed on **LARGE PAPER**: books to be snapped at by the graphic bibliomaniac. Rycault translated the work into English, "with sculptures," in 1688, folio. Consult Meuselius and Boucher de la Richarderie. "The author (says Pinkerton) as a descendant of the Princes of Peru, has been peculiarly minute relative to the religion, government, laws, customs, and manners of the ancient inhabitants of Peru, as well as the productions of that country."

To the above, let me add the very rare book of **PEDRO LOSANO**, being a *Chorographic description of the country, rivers, trees, and animals of the provinces of Gran Chaco, Galambar, &c.* (in the Vice Royalty of La Plata,) published at Cordova, in the Spanish language, in 1723, 4to.: the work being scarce and in much request. It has, apparently, escaped Meuselius. And here let me ask, what is the nature of the work called *Tears of the Indians*, published in 1656, 8vo.? These "tearful" titles were common about this period; as an examination of pages 254-5, ante, may prove. In the library of the late Mr. Rennie a copy of these Indian Tears may be found; and in that of the Duke of Devonshire, at Chatsworth, a copy of the *Tears of Ireland*, 1642, 12mo. (the work just referred to) will be found. My memoranda of the Chatsworth book-gems had escaped me when I was busied with this latter work in the foregoing pages.

\* \* \* I should, however, be doing violence to my own feelings, if, at the close of this circumnavigation of the globe, I suffered these pages to see the light without a strong recommendation of "THE WORLD IN MINIATURE,"\* now publishing for the sake of *very* young Readers, and calculated, on every account, to render them familiar with the productions, characters, and costumes of the leading nations described. I know nothing more pleasing in its contents, more appropriate in its embellishments, and more reasonable in its price. From a sight of such things, in early youth, the next generation may even surpass the present, in their love of travel and research.

\* It is published by Mr. Ackermann, in pocket volumes, at about 7s. per vol. and will be complete in fifty volumes: thirty are already published. To these will be added accounts of the *South Sea* and *Asiatic Islands*, in 4 vols. of the same size and price. A similar work, with cuts, in yet smaller volumes, was published by the Elzevirs, in 1663, &c. under the title of *Respublicæ Variae*, in 47 vols.

## BIOGRAPHY.

Whatever the reader may think to the contrary, we are yet within the province of History. BIOGRAPHY is one of its most instructive and amusing branches ; for what are the *Lives* of public men, but the *History* of the times in which they flourished ? Putting the works of Plutarch, Suetonius, and Nepos, out of the question—what are the biographies of Ximenes, Sully, Washington, and Pitt, but, as above intimated, the histories of the respective *national* transactions in which they figured ? It is delightful to peruse the enthusiasm of Morhof (that sound and steady master in the old school of Bibliography) upon the subject of *Biographical Memoirs* ; and how he huffs Phillibert de la Mare\* for his sneer against this study, and his preference of History so called.

\* “ Non placet sententia Maresii, qui lib. ii. *Epist.* 5 in *Historicis minimorum recensionem indulget, in Vitarum scriptione illam damnat : quâ in re totus ab illo dissentio,” &c. *Poly Hist.* vol. i. p. 215, 1714. I quote from an edition of this truly valuable work (so often and often lauded in my humble labours†) which is not considered to be quite the best ; but my copy of it happens to have been handled by Albrecht and by Wyttenbach—as the respective autographs of these great scholars prove : and who, having such a copy, could think of turning over the leaves of any OTHER ? Am I wrong in considering the “ Maresius ” of Morhof to be PHILLIBERT DE LA MARE ?—about whom there is a brief but excellent account in the *Biogr. Univ.* vol. xxvii. p. i. Which of my friends possesses his *Mélanges de littérature et d’histoire* (de 1670 à 1687) two folio volumes, containing, accord-*

† See *Bibliomania*, p. 61. In the course of this work there are not fewer than twenty-one references to, or quotations from, Morhof.

Yet there are snares in this delightful branch of reading against which I must guard “ the young man ” in particular. Like an epitaph, biography is frequently nothing but praise. From beginning to end, the deceased is all perfection ; or, if there be errors and improprieties of conduct, those imperfections are so delicately pointed out, or so ingeniously qualified, that it requires a sound judgment to separate the one from the other. Whoever read an epitaph which *abused* the deceased ? Or, if they *have* read such an epitaph, for one *vituperative* composition who has not perused ten thousand *laudatory* ? It is so with books which are devoted to the Lives and Memoirs of eminent private or public characters. I am not sure, even, from the ultimately prevailing influence of benevolence among mankind—or from its being politic to address the better feelings of our nature — whether a *damnatory* piece of Biography

ing to Papillon, an abundance of literary anecdotes and curious facts ?

Mr. D'Israeli, in his miscellaneous and amusing article of *MENTAL BIOGRAPHY* (*Second Series of Curiosities of Literature*) thus observes : “ A periodical Critic, probably one of the Juniors, has thrown out a startling observation. “ There is,” says this literary Senator, “ something melancholy in the study of biography, because it is—a history of the dead.” A truism and a felicity mixed up together, is the temptation with some modern critics, to commit that darling sin of theirs—novelty and originality. But we cannot console with the reader of Plutarch for their deep melancholy : we who feel our spirits refreshed amidst the mediocrity of society, when we are called back to the men and the women who *WERE* ! illustrious in every glory ! Biography with us is a reunion with human existence in its most excellent state ; and we find nothing dead in the past, while we retain the sympathies which only require to be awakened.” Vol. iii. p. 284.

would be endured for a season? Recent experience teaches us that a great difference is observable between flying paragraphs of slander, and systematic, consolidated, abuse. Concerning the dead, we should say only "what is *good*" --- according to the ancient adage; but, according to the new reading of a great moral philologist, "nothing but what is *true*." Be this as it may, BIOGRAPHY is, of all branches of history, or belles-lettres, (the reader shall class it just as he pleases) one of the most winning and instructive. The avidity and delight with which we peruse the pages of certain well known works, of this character, is hardly to be described: and if we add the yet more attractive form of *genuine AUTO-BIOGRAPHY*, our delight is much more complete, inasmuch as our conviction of the authenticity of what we are reading, adds a keener relish to the perusal.\*

But a less sensitive frame may be excited to the goodly purposes of Biography. I have heard of wonders effected by coming even within the precincts of a well furnished library of this description. If this be so, the reader is informed of such a library. In the heart of the Metropolis, there dwells a very Magician

\* Experience, in every case, however feeble and unimportant, is better than theory; and in the trifling anecdote about to be related—not wholly unconnected with *auto-biography* — the reader will be at least convinced of the sincerity of my own sentiments. If I were asked which was the happiest period of my youthful days, I should unhesitatingly answer—"when I used to sit among the branches of a large mulberry tree, plucking the berry in its ripest state, and devouring at the same time the pages of PLUTARCH." . . . This is the truth; but it is not "the *whole truth*" — for GIL BLAS was feasted upon as an *alternate* intellectual banquet.

in biographical lore. I will say nothing of what he has *put forth*, because it has long been the common property, and theme of approbation, of the public; but I will here take leave to say, that, seated in his semi-circular black-morocco bottomed chair (the true seat of a Magician!) the character in question is in constant conversation with the departed dead: their voices reach his ear, and their language touches his heart. With the same facility and familiarity, he shakes hands with Alfred and Anne, Latimer and Lowth. He is neither corrupted by the fallacies of Bolingbroke, nor the sneers of Gibbon: and if a whole host of free thinkers, with D'Alembert and Voltaire at their head, rise up to daunt him by threatened vengeance, oblivion, or contempt, in an instant he is clothed in the panoply afforded by the armour of Boyle, Newton, or Locke. A body guard of two thousand two hundred choice troops is not so much in his pay, as at his devoted service. When the *Life* of this Magician is written—to add to the stock of biography already published by him—(for die, doubtless, he must!) this mystery will be unravelled, and the riddle solved. Meanwhile, let his *sexagenarianism* go on quietly towards *nonagenarianism*.

Wishing it to be understood that, in Biography, I shall also include **MEMOIRS**, I proceed to the execution of both these “companionable” departments of a well garnished library. And first, for the foundation stones of our building: or, rather, for those materials which are at once both foundation and superstructure: I speak of **Collections** and **Bodies** of Biography: in other words, of **BIOGRAPHICAL DICTIONARIES**. And truly, if the labours of **HOFFMANN**, **MORERI**, **BAYLE**,

CHAUFEPIÉ, (with their necessary adjuncts\*) BRUCKER,  
LADVOCAT, CHAUDON, JOCHER, and the *Biographie*

\* I pass by the writers previous to J. J. HOFFMAN ; because their works were of comparatively limited extent, and of comparatively inferior execution. But Hoffman may be considered the father of modern Biographical and Miscellaneous Dictionaries. † The best edition of his *Lexicon Universale, historico-geographico-chronologico-poetico-philologicum* (here are compound epithets !) is that of Leyden 1698, folio ; worth 5*l.* 15*s.* 6*d.* if in sound condition, and comely binding. This substantial work usually makes its appearance in its pristine Dutch surcoat of white vellum. (Let the lettering be on blue or green morocco, for red morocco is a most grievous heresy !) The best edition of MORERI's *Dictionnaire Historique*, &c. is that of 1759, 10 vols. folio—edited by Drouet, and enriched by the supplemental notices of the Abbé Goujet. But this work, like the water of the fountain-head lost in the expanse of the river, retains scarcely any thing but the name of its original planner. The materials have been so corrected and enlarged that, according to Voltaire, (as observed by Barbier‡) it is like a new town built on the ancient plan. A good copy of Moreri may be worth 14*l.* 14*s.* : but the immense increase of similar works, subsequently published, is likely to deteriorate much its pecuniary value. With this work, let the *Dictionnaire de Trevoux*, 1771, folio, 8 vols. (best edition) be joined. I know not, even, if it be not more indispensable than Moreri. § Mr. D'ISRAELI (*Second Series*, &c. vol. ii. p. 346) has an instructive article upon it : but let no man talk of *any* Dictionary upon **LARGE PAPER**. Happy was

† The whole of the above was written, before I found the following passage in Mr. D'ISRAELI's work above referred to : " I heard a man of great learning declare, that whenever he could not recollect his knowledge, he opened Hoffman's *Lexicon Universale Hist.* where he was sure to find what he had lost."

‡ *Examen Critique et Complément des Dictionnaires Historiques*, &c. Paris, 1820, 8vo.—tome i. p. i.

§ " It is precious as a vast collection of ancient and modern learning, particularly in that sort of knowledge which we usually term antiquarian and philological. It is not merely a grammatical, scientific, and technical dictionary, but it is replete with divinity, law, moral philosophy, critical and historical learning, and abounds with innumerable miscellaneous curiosities." D'ISRAELI. A good copy of it, which should be in all libraries of 10,000 volumes, is worth 5*l.* 5*s.*

*Universelle, &c.* now in a course of publication, be

Mons. Lautour du Chatel to have escaped such a copy of an impression of this work, of the date of 1721 : see p. 351, of Mr. D'Israeli.

I must begin this sentence, as I concluded the preceding, by a reference to Mr. D'Israeli's *Second Series of Literature* : of which the first volume opens with two curious and interesting articles upon BAYLE'S *Critical Dictionary*, and "Characteristics of Bayle."\* Gibbon's eulogy of him is at once concise and just : and no one read him, or loved him more, than the eulogist himself. Bayle was a man of immense, but desultory reading ; of a subtle understanding, invincible patience, and not less indomitable industry. His Dictionary is as a *Cornucopia* of flowers—bright, blooming, and captivating ; but the roses have more than an ordinary share of keen and penetrating thorns. Take them up hastily, and your fingers will bleed for the avidity of your grasp. The notes are the grand field in which Bayle delighted to pour forth his multifarious knowledge : and I have reason to believe that his *Life of Nero* furnished a celebrated Greek quotation at a late ever-memorable state trial. But a further word respecting this extraordinary man. If he was sceptical, he was peaceably disposed in private life ; although constantly assailed by the bitterest enemies. Even his "magnum opus," the Dictionary, was criticised before it *appeared* : a practice, not confined to *foreign* countries. Jurieu, Saurin, and Le Clerc, were unable, collectively, to ruffle the calmness of his temper, or embitter the sweetness of his retirement. Bayle was, in the republic of literature, what Lord North was in the House of Commons : calm and composed in the midst of tempest and whirlwind. His application will be scarcely credited. He told Des Maizeaux, in one of his letters, that, from twenty to forty, he worked fourteen hours a day—and in fact, he never knew what leisure was. Read Niceron's most satisfactory

\* " Le célèbre Bayle n'avait d'autre vue, dans l'origine, que de corriger les nombreuses méprises qui avaient échappé à Moréri. Mais cette critique est bientôt devenue, sous la plume de ce grand écrivain, un ouvrage du premier rang dans ce genre, quoiqu'il ait donné lieu, soixante ans après sa publication, aux remarques généralement justes de l'abbé Joly, chanoine de Dijon, qui ornent, pour ainsi dire, le cinquième volume de cette production. BARBIER. *Examen Critique, &c.* page ii.

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Bank of Canada on the Queen's behalf

admitted, we may well rest satisfied--even with this

article in his *Mémoirs pour servir à l'histoire des Hommes Illustres*; vol. vi. p. 251-300: and his emendations, vol. x. p. 200, supplied from Des Maizeaux's life of Bayle, which first appeared at the head of the Dictionary, published in 1730.

But my province is Bibliography. Niceron does not give us the date of the *first* impression of Bayle (always to be procured) though he tells us the second appeared in 1697, fol. 4 vol. in 2. The intermediate editions, till that of 1720, (edited by P. Marchand) are not necessary to be noticed: but this latter is considered both beautiful and correct. In purchasing it, be careful to observe whether the first volume have the dedicatory epistle to the Duke of Orleans,\* which occupy pages 963, 4, 5: and the two articles in the second volume, in three sheets (numbered 963-968) upon the *Life of David*: if the latter are wanting, the copy loses something of its value. But perhaps the edition of 1740, containing the life of Bayle by Des Maizeaux, may be the most useful to recommend. Messrs. Payne and Foss mark a copy of the first at 5*l.* 15*s.* 6*d.*; and a copy of the English edition of 1734, 5 vols. containing the same biography, at 5*l.* 5*s.* in indifferent binding. To Bayle's Dictionary are usually added his *Works*, published in 1727, 4 vols. folio: and I have seen more than one copy, of both Dictionary and Works, bound in red morocco, and printed upon **LARGE PAPER**: but "procul, o procul!" should be the address to it, by every considerate young man. The late Sir M. M. Sykes, Bart. purchased a copy of this kind of Messrs. Payne and Foss—but Sledmere had "ample room and verge enough" for the reception of such herculean tomes. Abroad, the Bayle on large paper holds up its head much higher than at home. Brief be the notice of CHAUFPIE'S *Nouveau Dictionnaire Historique*, &c. published at the Hague in 1750, folio, 4 vols. It is always considered the *Companion* of Bayle; and, as such, let a guinea per volume be cheerfully given for its acquisition. It is common: even in an uncut state. The paper and printing are every thing we could wish such a work to be. As a another Companion, get, if you have an undevoted double sovereign piece, the *Dict. Hist. &c.* of PROSPER MARCHAND, *Haye*, 1758, folio,

\* I leave the curious and the diligent to consult Brunet, vol. i. p. 165, respecting copies of this dedication, accompanied by a portrait of the Duke, with nineteen

latter alone — respecting FOREIGN Biography.\* We are, *at home*, not without good and substantial helps.

2 vol. in 1. I have often consulted this work with decided advantage.

\* First of BRUCKER. I speak of his “*Pinacotheca Scriptorum Nostra Estate Literis Illustrium. Aug. Vindel. Apud Haidrum, 1741*, folio, 2 vols. This work is so scarce, as not only not to be in the British Museum, but to have escaped Brunet. It contains the Lives and Eulogies of *living* Characters, with their portraits, in mezzotint, by Haidius: sharp, intellectual, severely accoutred, old fashioned looking gentlemen. The biography is by the pen of the author of the famous *Philosophiae Historia Critica*—known all over Europe. I never saw but one copy of this hugely covetable performance, and that was in the library of my friend Mr. A. Chalmers—obtained from a sale in Holland—but, as I have reason to think, not *under* the sum of 10*l.* 10*s.* It is in *russia* binding. LADVOCAT’s *Dictionnaire Historique*, &c. 1777, 8vo. 4 vols. is a sensible and judicious performance. It will not lead astray: but it is now superseded by the *Dictionnaire Historique*, &c. 1804 of the Abbé CHAUDON and M. DELANDINE; a new edition, in fact, of the *Dict. Hist.* published at *Caen*, in 8 vols. about thirty years before. This improved edition is in 13 octavo volumes. I possess it, and have consulted it with advantage;

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verses of M. Limiers engraved *below*. These verses were suppressed before the publication of the portrait, and when a few *proofs* only had been taken of it. Shall I congratulate the Bibliomaniac who has both *portrait* and *verses*? What, good Mr. D’Israeli, is the secret of their suppression? Were they laudatory, and was the Duke found out to be a rogue? Brunet refers us to his Catalogue of the books of M. D’O . . . . , 1811, 8vo. p. 253; a catalogue, worth consulting on more accounts than one.

† Let me separate, as will be obvious enough, the *above* Pinacotheca Virorum Illustr. from that published by *I. Vincentius de Rubris*, under the name of *Ianus Necius Erythraeus*—in 1643-1645. “ There is an exquisite brilliancy in the Latin composition of this work,” says Morhof: “ many memorable things are introduced about the extraordinary habits of living and studying among learned men: many, concerning the controversies, disputes, arts, particularities, and books of the same learned body, which may be read with equal utility and delight. As the author was a man at once learned and discreet, he observes many things in the lives of the learned, which have escaped the notice of other authors.” *Polyhist. Lit.* vol. i. page 227.

The *General Biographical, Historical, and Critical Dictionary*, published in 1734-41, in 10 folio volumes, afforded ample materials for the labours of KIPPIS, and, latterly, of AIKIN and CHALMERS. Minor publications, including some account of the four preceding, will be found in the subjoined note.\*

but that, in turn, is now superseded by the *Biographie Universelle*, &c. of which 36 volumes, including the letters " R A K " have already appeared. M. Barbier has given a pleasing notice of Chaudon's labours in the *Examen Critique*, p. iij. Although IOCHER'S *Allgemeins gelehrten Lexicon*, or *Dictionary of learned Men*, was published in 1750, in 4 vols. 4to., it is indebted for the reputation which it has acquired to the admirable supplemental labours of ADELUNG; whose two volumes, 1784-7, 4to. go as far as the letter I, inclusively. No previous Biographer (says Barbier) had ever exhibited such minute and exact attention. A third supplemental volume, including the letter L, was published at Delmenhorst by ROTERMUND. It is hoped that this laborious bibliographer will complete the continuation. Of the *Biographie Universelle Ancienne & Moderne*, 1811-23, 8vo. of which thirty-six vols. are already published, and which are so frequently referred to in this work, I will let no well educated " Young Man " rest in peace till he secure a copy; which, lettered on morocco, to save the expense of binding, I recommend to be procured in *extra French boarding*.

\* There *General, Historical, and Critical Dictionary*, edited by BERNARD, BIRCH, LOCKMAN, and SALE, *Lond.* 1734-41, folio, ten volumes, may yet, if in fine condition, be worth about 1*l.* 1*s.* per volume. I learn from the inexhaustible biographical stores of Mr. A. Chalmers, that, from the *Prospectus* of this work, published in the *Gentleman's Magazine*, Jan. 1733, twenty sheets (or eighty pages) were to be published for 3*s.* 6*d.* This Dictionary incorporates, if I am not mistaken, the whole, or very nearly the whole, of Bayle. During the late war, seventy four gun ships were cut down to sixty gun ships; in the hope of catching, and scotching, Commodore Rogers, the American commander. This system of *cutting down* has been long known in the republic of literature: for, in regard to the

The next immediate branch of enquiry, or discussion, in this department of biography, is, the Col-  
very work under consideration, these ten folios were cut down to 10  
octavos in the year 1773, under the title of *British Biography*, or *an  
accurate and impartial account of the Lives and Writings of Eminent  
Persons in Great Britain and Ireland*. Of this work, the late Dr. Towers  
was the reputed author. It is closely printed, in double columns—  
accompanied, rather than *adorned*, with engraved portraits.

In the year 1747 appeared the *BIOGRAPHIA BRITANNICA*, of which Birch, Lloyd, and others had the chief superintendence. It is complete in 7 folio volumes. In the library of the Royal Institution there is a copy with ms. notes by Morant. But in the year 1778 appeared a new edition of this work, under the editorship of Dr. KIPPIS, who received however the assistance of several able coadjutors. There are some capitally executed articles; but truth compels me to avow, that very many of these articles are seasoned with the spice of the Editor's religious principles, with which, far be it from me here to wage war—although it may be as well to observe, that Dr. Kippis was a Dissenter. This work, to the regret of the learned, was continued only to the letter F:—in 5 vols.: but Mr. A. Chalmers has shewn me a portion of the *sixth* volume, continuing that letter—beginning with “**FEATLEY**” and ending with **FOSTER** (Sir Michael.) Of this precious portion there are but two known copies in existence. Mr. Chalmers has one, and Mr. John Nichols has the other. Better placed, neither of them can be. The late Dr. AIKIN and others projected, and carried on, with infinite labour, and with many delays from the tardiness of its sale) a work, called *General Biography*; or *Lives Critical and Historical of the most eminent Persons, of all Ages and Countries*: 1799-1815, 4to. 10 vols. Dr. Aikin was also a dissenter; so that the same “seasoning” may be supposed to prevail in certain articles. This work is low in price. Messrs. Arch mark it at 7*l.* 17*s.* 6*d.* in boards; and 11*l.* 11*s.* in russia. The *General Biographical Dictionary* of Mr. A. CHALMERS, is in fact a new edition of the work so called, of which the best impression was that of 1798, in 15 vols. octavo. The labours of Mr. Chalmers have increased it to more than *double* that number of volumes; and not fewer than thirty two octavo tomes form, now, our most popular biographical

lections of Lives by the ancient writers of GREECE and ROME ; and as my object is rather compression than dilation, I shall content myself with the mention only of Plutarch, Diogenes Laertius, Cornelius Nepos, and Suetonius. With the *Parallel Lives of PLUTARCH*,\*

Dictionary. The sale has been great and prosperous : and they talk, in the *Row*, of the stock in sheets “ getting low.” If this be the case, the Editor will be thinking of buckling on his armour for another biographical campaign. Nor let him despair of getting through that campaign in the same creditable manner as heretofore. His “ leaf” is far from being “ sered” all over. The *edges* only are tawny and autumnal. When this work is republished, I recommend its being printed in double columns, and with better ink, upon better paper. Such a *host* of publishers can command any thing.

\* Of this immortal monument of biography I shall be excused for recommending the Greek and Latin edition of BRYANT, published at London in 1729, in 5 handsome quarto volumes, in a large and legible type; of which a good copy is worth 5*l.* 15*s.* 6*d.* Those who wish to go into critical questions, or examine learned dissertations, connected with this or other portions of the text of Plutarch, will do well to consult the full and erudite editions of REISKE and WYTTENBACH. Those, whose less auspicious stars do not enable them to read the *original* text, may probably betake themselves to the naïveté of the French version of good old AMYOT ; † or to our own translations by North, Dryden, and Langhorne ; of which, the latter (corrected by Mr. Archdeacon Wrangham) is the popular publication. But “ Master North,” when in comely condition, may find admittance into the choicest library.

† *good old Amyot.*] There are few or none, among the very interesting French authors of the xvith century, of whom so pleasing a Biography—and especially an auto-biography--might have been composed, as of JACQUES AMYOT. The obscurity of his birth, his rising talents, his gradual promotion, his varied and important occupations; and, above all, his love of veracity and his almost unrivalled style of writing, would have afforded materials which could not have failed to delight and instruct the latest generation. Amyot was intimate with Francis I. and his sister Marguerite de Valois. He was also a great Diplomatist, and well acquainted with the leading men of the Italian states, whither he was often sent in an ambassadorial capacity. He must have had a fund of personal anecdote, which, when imparted in the simple graces of his style, would have charmed all readers. He was tutor

where is the reader, from sixteen to sixty, who is unacquainted? I consider his biography of the *Illustrious Men of Greece and Rome*, to be not only a never failing source of amusement and instruction, but as containing those germs, or elements, which, deeply received, in after ages, into the bosoms of the susceptible and ambitious, may have been the cause of producing philosophers, legislators, and warriors of scarcely less celebrity. The loss of Plutarch's *biographical* works had been perhaps the greatest loss, amongst those of ancient classical lore, which we could have experienced—had they perished during the

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to Henry III., and had withal a great share of drollery. His replies and *bon mots* are yet, many of them, preserved in the pages of French biography. He did for the *prose* of his country, what Malherbe did for its *poetry*. Amyot and Malherbe were contemporaries: and the former has received from Racine, the same complimentary criticism which the latter has received from Boileau. Amyot's translation of the *WORKS* of Plutarch (which first appeared in 1567, in 15 vols. 8vo.) are yet received as a standard translation; and although this translation abounds with faults, it is, on account of the seductive simplicity and beauty of its style, considered as the most popular extant.

Renouard tells us that a clean, large, and fine copy, throughout, of this first edition—"ce livre, tant lu, tant usé"—is almost to be despaired of. He speaks of possessing *several* of the volumes in such a desirable state; and hopes (but what are the hopes of man?) they will one day find suitable companions. *Cat. d'un Amateur*, vol. iv. p. 278. But let the critical, as well as the curious collector, avail himself of *Clavier's* enlarged and corrected edition, in 1801-6, 25 volumes in 8vo.: less beautiful than that of 1783, but more intrinsically valuable. A previous and very superb edition had appeared in 1784-1805, in 25 volumes quarto: of which M. Renouard possesses one of the twelve copies only printed upon fine vellum paper. Of these twelve, five copies of the fifth were stolen out of the bookseller's warehouse, and reprinted; but in a very inferior manner. M. Renouard's copy is *genuine* throughout. *Ibid.* Of the *LIVES* of Plutarch, the first edition of Amyot was in 1559, in 2 vols. folio--of which a lovely copy UPON VELLUM was sold at the Valliere sale for 900 francs. This copy was purchased by Count Macarthy, and at the sale of the Count's library, by the king of France for 1000 francs. M. Van Praet describes it as "d'une beauté admirable, superbe exemplaire." *Cat. des Liv. Impr. sur vélén de la Bibl. du Roi*, vol. v. p. 49-50. Those who cannot thoroughly decypher the old style of Amyot, may see a modernised edition of his *Lives* in 1803, 12mo 13 volumes.

barbarity of the middle ages. Of the *Lives of Philosophers*, written in Greek by DIogenes LAERTIUS, (who flourished about the year of Christ, 120) I must almost exclusively recommend the edition of *Meibomius*, published at Amst. in 1692, Gr. & Lat. 2 vols. 4to. Yet the less pretending labours of *Longolius*, put forth in 1739, 8vo. 2 vols, will, in the absence of *Meibomius*, be far from affording a superficial knowledge of the sense of the original.\* In regard to CORNELIUS NEPOS and SUETONIUS, let the best *Variorum* of 1675---or rather, perhaps, the second edition of *Van Staveren*, 1773, 8vo.—suffice for the *former*: and I fear I cannot conscientiously dismiss the *latter*, without requesting the learned to revel in the elaborate annotations of *Burman*, 1736, 4to. 2 vols. or the less laborious to solace themselves with the elegant editions of *Ernesti* and *Wolf*.†

In bringing the chain of Biography down to the present times, I purpose adopting the following plan.

\* The reader may for an instant consult the *Introd. to the Classics*, vol. i. p. 312-13, for some account of these editions. The time, when the LARGE PAPER *Meibomius* was to be had for a sum not under thirty guineas, is past: never, even if a war break out, to return. It may be now worth one half of that sum. A small paper copy, "very neat in blue morocco," is marked at the *comforting* price of 5*l.* 15*s.* 6*d.* in the catalogue of Messrs. Payne and Foss: and, in vellum binding, at the still more comforting price of 2*l.* 2*s.* The edition of *Longolius*, in very attractive calf garb, may be had for 1*l.* 1*s.*

† The *Variorum Nepos* of 1675 is worth 10*s.* 6*d.* and the second of *Van Staveren*, 18*s.*: each in goodly attire. The *Burman Suetonius* may be worth 2*l.* 2*s.*: the editions of *Ernesti*, about 10*s.* 6*d.*: and that of *Wolf* 1*l.* 11*s.* 6*d.* I ought to observe that the goodly quarto impression of *Pitiscus*, *Leovard*, 1714, 4to. 2 vols. is not altogether superseded by that of *Burman*.

First, to mention a few of the more popular and costly works, containing brief *Lives* and *Eulogies* of illustrious Characters, in **all** classes, and of all countries, which are accompanied by *Engravings* : secondly, to speak of the more popular collections of Biographies confined to *certain Countries*, or to *learned Bodies within those countries* : thirdly, to make brief and honourable mention of the most celebrated *detached* pieces of biography, or *Single Lives* : and, fourthly, to adopt the same plan in regard to that fascinating branch of biography called *Memoirs and Anecdotes*. There is, therefore, abundance of game, of all sorts and of all flavours, before us—and, while I endeavour to infuse enthusiasm into the “old,” I must be allowed to repress the imprudent forwardness of “the young,” bibliographical sportsman.

The first of these four divisions is doubtless, and yet continues to be, the most pleasing ; especially where the biographical accounts are accompanied by *faithful* portraits. **THEODORE BEZA** may be considered the author of this species of biography. His *Icones, id est Veræ Imagines Virorum Doctrina simul et Pietate Illustrium* was first published at Geneva, in 1580. Beza was followed by **BOISSARD** ; whose *Icones Virorum Illustrium* appeared in 1597, 4to. in five parts. The portraits in this work were repeated in the *Bibliotheca Chalcographia Illust. Viror.* 1650, 4to. two vols. Of all these works, especially the first, there is a minute account in the *Bibliographical Decameron.*\* A

\* See vol. i. p. 279-280. The account of Beza’s book is accompanied by a fac-simile of the portrait of James I. when a lad : but a profusion of fac-similes of interesting portraits is given, from a work

subsequent examination of Morhof, (*Polyhist. Hist. Lib. i. Cap. xix. Sect. 49.*) has confirmed me in the opinion of the portraits executed by Theodore De Bry, in Boissard's work :—“ they are obviously (says *Morhof*) not drawn or executed from the life.” And here, in chronological order, I may as well notice the edition of the *Lives of the Painters*, by VASARI, which contains the portraits, cut in wood ; and which appeared at Florence in 1568, 4to. 3 vols. ’Tis a gem in its way ; especially if the margin be broad, and the impressions of a uniform mellow tone.† Here also, although somewhat out of chronological order, but analogous in subject, let me make mention of JUNIUS

of a similar description, which preceded that of Beza's : namely, the *Promptuarium Icon. Insig. &c.* Lugd. 1553, 4to.

† Certain curious folks prefer this impression to that of 1759 at Rome ; “ but they are wrong in so doing,” says Brunet. In other words, this preference is given on account of the cuts. Intrinsically considered, the *Milan* edition of 1807, in sixteen vols. Svo. is the best.† So says that competent judge, my very good friend, Mr. Ottley. But the same authority assures me it is necessary to have the *earliest* text of Vasari, as the author frequently varied his opinions, and suppressed what he had before written. Under this impression, I recommend the curious, by all means, to acquire the *PRIMA EDIZIONE*, published at *Florence*, in 1550, 4to. two vols. : and if ever they happen to alight upon *such* a copy of this impression, as I once saw at Messrs. Payne and Foss—in a Grolier sort of binding, with the leaves as fair, thick, and crackling, as if Vasari had at that moment received the copy from his book-binder—they will not begrudge giving 5*l. 5s.* for the same : the sum which those booksellers received for it. The *Florence* edition of 1568, abovementioned, and printed in the *Giunta* Office, is marked by them (“ a fine copy, old red morocco,) at 4*l. 14s. 6d.* This book has the margins usually shorn.

† An edition in eleven vols. was published at Siena, in 1792, which Messrs. Rivington and Cochrane mark at 5*l. 5s.* in boards.

*de Pictura Veterum*, comprehending the *Lives of the Ancient and Modern Painters*; published after the death of the worthy old gentleman, the author, at Amsterdam, in 1694, folio.\*

The seventeenth century opens brilliantly with these ornamented pieces of Biography by HOLLAND: whose *Basilologia* and *Heroologia*, are works of great beauty and attraction; and the former of most excessive rarity and price. The first was published in 1618, and the second in 1620. They have been both particularly noticed in the work cited below.† In

\* A copy of this book, with the fine portrait of the author, is marked by Mr. Thorpe, at the reasonable sum of 10*s.* 6*d.* The work is, perhaps, held too cheap. Morhof saw it, in Holland, before it was published. He calls it “satis copiosè et vastum;” and doubts whether it would ever be published: adding, that, “the old gentleman, Junius, then in his 80th year, was unable to get any printer who would take the expences upon himself, and run the risk of the publication.” But the gallant spirit of Graevius, the celebrated Antiquary, was instrumental to its appearance; and to him we are indebted for the Life of Junius, prefixed. The volume is divested of embellishment. Messrs. Payne and Foss mark it at 1*l.* 1*s.*

† I must again refer to the *Bibliographical Decameron*, vol. i. p. 281-4, for the most copious account, with which I am acquainted, of these rare and high-priced works. Mr. Thorpe values a sumptuous copy of the *Heroologia*, tickled up with all the enticing tooling of Charles Lewis, at the price of 12*l.* 12*s.* If the impressions be good, this is not an extravagant price: but consult the preceding authority for an account of Mariette’s copy. Of the *Basilologia*, Brunet mentions a copy in the Royal Library at Paris, which, as it contains more than one hundred portraits, he supposes would excite tremendous competition in this country, were it to come to the hammer: but that diligent bibliographer appears to have overlooked my description of a copy (*Ibid.*) which contained not fewer than 152 portraits. He says, the Parisian copy contains twenty-four portraits, up to that of James I.: if so, it is imperfect: for the DELABERE

the same year in which the first of these works appeared, there was published at Augsbourg, in folio, the “*Fuggerorum et Fuggerarum, &c. Imagines*” of the once mighty FUGGER FAMILY;\* and about the middle

COPY, described in the Decameron, contained twenty-nine, inclusively of the frontispiece. And here, I fervently entreat both the young and the old collector never to suppose the acquisition of this (*unfindable*) volume absolutely necessary to make them die “easy in their beds,”—as the phrase runs. Granger breathed his last, unconscious even of its existence!! Doubtless there are books, which, like the planets, have not yet become visible to mortals—I should rather say, to *the present* race of men; and with a sight of which, indeed, their ancestors were rarely illumined.

\* “Once mighty”—indeed, was this family; and their might arose as much from their wealth as their prowess in arms. They were ennobled by Maximilian, to whom they had rendered the most essential services. For a century (from 1500 to 1600) there was nothing in Italy—at Venice, at Florence, at Milan, or at Rome—like the wealth of the FUGGERS, at Augsbourg.† Without sending my readers to Venice or Dresden, to turn over a MS. (in the German language) of which the leaves are embellished with not fewer than 30,000 coats of armour, seals, and portraits—executed in 1555, in two enormous folio volumes—they may learn, what relates to the illustrious house of Fugger, in the printed volumes of Lambecius and Kollarus. In short, this family was not less distinguished for

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† The cause of their wealth arose from the possession of the quicksilver mines of Almaden, in Spain, the produce of which was necessary in order to work the mines of Potosi. They became so rich, in consequence, that it was thought they possessed the philosopher’s stone. Rabelais says, that, after the Fuggers, at Augsbourg, Philip Strozzi was the richest merchant in Christendom. An anecdote is recorded of their wealth, that, on Charles the Fifth’s passing through Augsbourg, on his expedition against Tunis, he found a faggot of cinnamon placed (by their order) in his chimney, which was lighted by the promissory note of Charles, to repay them a large sum of money which he had borrowed of them. There was a neatness, a delicacy, a magnificence, in this mode of proceeding, which could not be surpassed. Some blundering bibliographers (says the *Biog. Univ.* vol. xvi. p. 154) have classed the *Fuggerarum Imagines* among botanical works --- under the “*Resemblance of FERNS.*”

of the same century came forth the *Portraits and Lives of the Illustrious Men of France*, by THEVET, in 1648, folio, in the French language. This book of Thevet is a splendid folio, with large margins, and the cuts, on copper, have a handsome aspect ; but its splendour is diminished by the frequency of its appearance.\* Alas, for the caprice of the BIBLIOMANIA !

literature than for the fine arts. The library of Huldrich Fugger is now embalmed in the public library at Heidelberg, but his brother, John James, with the famous Jerom Wolfius for his librarian, almost eclipsed the celebrity of his predecessor. To the city of Augsbourg, the whole family were the most generous and most beloved of benefactors. The volume above-mentioned (*Fuggerorum et Fuggerarum, &c. Imagines*) was published by Dominic Custos, a skilful artist at Antwerp, towards the end of the sixteenth century, (1593, qu ?) containing 127 portraits, engraved on copper. The edition of 1618 is the second, with the plates somewhat worn : the same may be said of the third in 1620 (see *Bibl. Cicognara*, n°. 2033) ; that of Ulm, 1750, in folio, under the title of *Pinacotheca, &c.* has the plates retouched. A copy of the second and third editions may be each worth 2*l. 2*s.** Mr. Douce has a copy of the first, with the date of 1593 in the corner of the first plate. He also possesses a copy of the second. Many of these plates (of which the effect is a little injured by the elaborate borders) are engraved by the *Kilians*, and have a truly Titianic air ! When at Augsbourg, I do not remember to have seen many surviving races of the liberality of this once far-famed family : and especially of Antony and Raymund, who were singularly munificent to the churches and hospitals of that yet beautiful city.

\* THEVET's *Vrais Pourtraits et Vies des Hommes Illustres*, is omitted by Brunet : Messrs. Payne and Foss mark a copy of an edition of the date of 1584, at 3*l. 3*s.** This book has generally a large paper appearance. Mr. Stace once shewed me a fine copy of this kind, bound by C. Lewis in blue morocco, destined for the library of the late Marquis of Bute at Luton. I have possessed it in an almost equally splendid condition. It is not in the Cicognara collection. Morhof seems to speak in praise of the fullness of the text of Thevet : *Polyhist. Lit.* vol. i. p. 226 : edit. 1714.

The next work of this description, in the order of our enquiries, is BULLART's *Académie des Sciences et des Arts contenant les Vies et les Eloges Historiques des Hommes Illustres*. Amst. 1682, folio. The embellishments, on the whole, are second rate: but bold and striking. The text (into which it is clear that Morhof never looked) is said to contain "some curious anecdotes."\* I now reach the charming performance of PERRAULT: "*Les Hommes Illustres qui ont paru en France pendant ce siècle.*" Paris, 1696-1700, folio, 2 vols. in 1. There is no previous work to be put in competition with it; and the engravers are worthy of the illustrious characters whose physiognomies will go down to posterity from the magic of their burin.† I do earnestly recommend the tasteful

\* *Biogr. Univ.* vol. vi. p. 252. My friend Mr. A. Chalmers possesses the most beautiful copy of BULLART with which I am acquainted. It is bound in old French red morocco, and has the reasonable mark of 3*l.* 3*s.* in the corner of the first fly leaf, inserted by the well known pencil of Mr. Payne. An ordinary copy may be obtained for two-thirds of this sum. From the authority here referred to, it should seem that this work contains 249 portraits engraved by Larmessin and Boulonnois, who were afterwards pensioned by the author. Those copies, which have the date of 1682, as printed at Brussels, or Amsterdam—or that of 1695, as printed at Brussels—are, in fact, only the Paris edition with a fresh title-page.

† The principal engravers are Edelinck and Nanteuil: and those who wish to possess *right* copies, must see that the heads of ARNAULD, and PASCAL be there; as, on their appearance, the bile of the Jesuits was moved to such a pitch, that they caused their suppression in many of the copies of this first edition. But they were triumphantly restored: and the celebrity of Port-Royal (where the characters of these two effective members were so much reverenced) was exalted by an adaptation of the following passage, from Tacitus, to the suppression of their portraits: "Præfulgebant Cassius atque Brutus, eo

collector to spare no cost in procuring a copy of this work, (whether on large or small paper,) which contains beautiful impressions of the plates.

In the year 1739 were published, at Amsterdam, two quarto volumes, full of copper plates, of the illustrious men of Holland and Flanders, under the title of *Bibliotheca Belgica*; of which FOPPENS was the author. This work is not without its use, and I have consulted it with advantage.\* The art is not first-rate; but there are portraits of some distinguished men of whom no others are to be found. Nor is the text divested of interest. At length I have to record the introduction of ornamented biography, in our own country, on a scale of splendour which has hardly been exceeded by any other. In the year 1743 came forth, in one magnificent folio volume, Dr. BIRCH's *Heads of the most Illustrious Persons in Great Britain*: of which

*ipso quod effigies eorum non videbantur.*" In the second impression, the heads of THOMASIN and DUCANGE, substituted for those of Arnauld and Pascal, were withdrawn. The new edition of 1805 is not worth seeking after. A fine copy of Perrault may be worth 5*l.* 5*s.*: and, on large paper, 7*l.* 7*s.* Messrs. Arch mark a copy at 3*l.* 3*s.* Each life occupies a sheet, or two pages, only.† I have seen several beautiful copies on large paper.

\* The head of PLANTIN, the famous printer, given in the *Bibliogr. Decameron*, vol. ii. p. 156, was copied from that in Foppens: which, again, was borrowed from that in Bullart. A good copy of the *Bibliotheca Belgica* is worth 2*l.* 2*s.*

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† Let me here briefly make mention of the *Theatrum Virorum eruditione Claro-rum* of FREHER, published in two folio volumes, at Nuremberg, 1688: and containing not fewer than 1310 portraits—placed in rows, as you see oranges in a fruitshop—on a little, mean, unsatisfactory scale. Yet Freher is worth an occasional consultation; and a good copy of him may be valued at 3*l.* 3*s.* The secret, or private, history of such a work, must be curious. What was given per plate to the engravers?

the lives are written in a neat and unaffected manner. The appearance of this book produced an electrical effect upon the public. It was the first great work of art which accompanied a popular text: and HOU-BRAKEN, whose magical burin was chiefly instrumental to its popularity, was at once lifted to the very pinnacle of fame.\* He has doubtless achieved much,

\* A secret has been imparted to me about the probable *actual* share of HOU-BRAKEN, in this immortal book. He worked upon the etchings of GRAVELOT: and all the ornamental parts, round, and below, the portraits, are from the latter, untouched by the former. It is wonderful to see the magical effect of Houbraeken's burin upon that of Gravelot. Mr. T. Wilson (a gentleman, whose collection of fine prints is almost unrivalled) has a complete illustration of it. He possesses the portrait of Anne Boleyn, by both artists: one and the same, as to lineaments and dimensions. Houbraeken began by clearing away, or scraping out, the shadows; softening, what he allowed to remain, by a most beautiful, undulating effect; and marking the *prominent* parts of the features, by bold and yet harmonious indentations. Life and soul seem to take possession of his heads.† The eye, globular, pellucid, and sparkling, moves in its socket. The lips breathe, and the nostrils distend. Gravelot placed before his master a dry, inanimate, and repulsive subject—which that master endued with every thing to render it beautiful and attractive. In the mechanical management of a countenance, Houbraeken has never been exceeded: no, not by Morghen or Longhi. I have mentioned this curiosity in the possession of Mr. Wilson: but that gentleman has graphic trea-

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† It should appear, from *Nichol's Literary Anecdotes*, vol. viii. p.578, that Horace Walpole had a design of *continuing* this Collection of Illustrious Heads, “ not merely in chronological order from the last of the others, but to fill up gaps among them. An original portrait of Edward IV. is just come to light—I forget where; and innumerable others have been attended to in private galleries since Houbraeken’s time. They are to be engraved by the best artists, at one guinea for four in a number, with letter press. Some doubt whether they are not rated too high; but our present engravers do not work so cheap as Houbraeken.” Gough to Tyson: Jan. 30, 1772. An ample and excellent account of Birch’s book will be found in *Savage’s Librarian*, vol. iii. p. 49.

and overshadowed the merits of his fellow labourer—the honest, the steady, the diligent, and faithful VERTUE. A fine copy of this book (that is to say, a copy with fine impressions of the plates) is yet worth a round dozen of sovereigns— even on small paper: which in fact is hardly more common than the large. \*

The passion for this species of ornamented biography seemed now to be pretty general throughout Europe; and at Copenhagen, in 1746, there appeared a quarto volume, of which TYCHO-HOFFMANN was the author, called *Portraits des Hommes Illustres de Danemark*. I cannot conceal my unqualified admiration of this brilliant, and now scarce, volume; and

sures of infinitely greater importance; and it is here only necessary to observe, that he possesses PROOFS, “ before the letter,” of *every* portrait in this volume: such proofs, as I have never before seen, and which I could have never reasonably hoped to see.

\* I should apprehend this to be not far from the fact: at least to my experience Houbbraken is as common on large as on small paper. I have seen glorious copies of the large: in old calf binding, with broad border of gold on the sides: marble-gilt leaves: and, doubtless, worth hard upon thirty guineas. There would be no end to references to sale-catalogues. I observe however two copies on large paper, of the edition of 1756, with old impressions of the plates, in the catalogue of Messrs. Arch: one, in russia binding, marked at 24*l.*: and the other, in morocco, at 29*l. 8s.* It has risen greatly since Osborne’s time; for, I find a “ royal paper” copy of it marked at 6*l. 6s.* only, in his sheet catalogue of 1759. A reasonable doubt may be entertained as to there being *three* sorts of paper: small, royal, and imperial; as noticed by Brunet. Mark well that the supplemental plates 81 and 108 are found in the copy which you purchase. The text of this work has been reprinted, with some few additions; and a copy of it, with most brilliant impressions from the first edition, is in the library at Althorp.

have spent many an half hour in reading its text, and gazing upon its graphic gems, in the magnificent (and, as far as I know, *unique*) copy of it at Althorp, upon **LARGE PAPER**.\* Possible it is that several beautiful biographical works may have been published between this last and the *Portraits of the Illustrious Persons of the Court of Henry VIII.* designed by **HOLBEIN** and engraved by Bartolozzi ; of which the biographical notices are from the pen of Mr. Edmund Lodge, then Lancaster Herald. The work was published by the late Mr. John Chamberlaine, in a folio volume, or fourteen parts, in 1792. Let me unhesitatingly introduce this very charming, costly, and captivating perform-

\* Brunet mentions no such copy ; nor do the authors of the *Biogr. Universelle*, vol. xx. p. 452 : although they state that the *six* parts, of which it is composed, are not always found upon paper of exactly the same size, which leads to a supposition that they were printed at different places. But the Althorp copy is a palpable and glorious **LARGE PAPER** one : bound in red morocco—and containing, as all perfect copies ought to contain, the seventh part, entitled "*Mémoires du ci-devant grand chancelier de Danemark*," &c. The plates, including many beautiful little vignettes, as well as striking portraits, are by different hands, and are almost all of them bright and bewitching ; though perhaps a *little* too metallic and severe. That of Hoffmann, in the frontispiece, is by the unrivalled *Will* ; whose "*Lady in the Satin Gown*" (I allude to a well known, separately published, print†) will hand his name down to the latest posterity. A perfect copy of Hoffmann's book is rare ; and worth, I should imagine, 5*l.* 5*s.* To the large paper, I will not affix any price. The reprint of Hoffmann in 1773, 4*to.* three vols. though it has additions, is in the Danish language, with worn impressions of the plates, and therefore scarcely worth purchasing.

† Mr. John Nichols has a fine copy of this fascinating furniture-ornament, hanging up in his *Tusculum* near Highgate : but Mr. Wilson has, as it seemeth to my fond fancy, the **NONPAREIL** of all impressions ! He has also an early proof of *Dan Tycho* himself.

ance, to the attention of every tasteful Collector, be he "young" or be he "old." The subjoined note will furnish some details about the worth and value of the volume.\* It may be as well to observe, that a repub-

\* First, let it be observed that all the engravings are taken from ORIGINAL DRAWINGS in the possession of his late and present Majesty. These engravings are eighty-two in number.† They are executed in the stippling manner, with great freedom of outline, and delicacy of execution. But there is some reason to believe that a few of them are FAITHLESS performances; and I will tell the reader why. Bartolozzi had a notion that he could *improve* every thing which he touched; and he also knew the force of his own powers, and the popularity of his own name with the public. He was fond, too, of *italianising* his faces; and you generally see something like the *same* face in all his graphic productions. This however may be mere surmise or declamation. Now for "proof positive." Do any of my readers remember the *first* anonymous female portrait, which has been thought to be Margaret Roper, Sir T. More's eldest daughter? That portrait, as engraved by Bartolozzi, is NOT the portrait as drawn by Hans Holbein. Most of the ornaments are added: and the features are wholly different. I have examined the FAC-SIMILE of the original drawing, executed by Mr. Frederick Lewis, the engraver—in a manner so minute, and so faithful to the original, (allowed by those who have seen BOTH) as to leave it beyond dispute that the production of Bartolozzi is, comparatively, faithless. Those who have seen Mr. Lewis's fac-similes of the drawings of Sir Thomas Lawrence, will be readily disposed to admit the extraordinary truth and delicacy of that artist's burin. Even to an experienced eye, these drawings may now and then be mistaken for originals. They are singularly sweet and masterly.

What should follow? First, in every degree of probability, a few other of these portraits by Bartolozzi are faithless; and, if faithless to the extent which appears in this of Margaret Roper, then we have many of Bartolozzi's conceits, and not Holbein's truths, in the vo-

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† Of these eighty-two plates, two are of Holbein and his Wife: sixty-eight are of persons whose names are known, and twelve of anonymous personages. There are about seven or eight only *not* engraved by Bartolozzi.

lication of it, in a smaller folio form, appeared in 1812. Both editions were published by Mr. George Nicol, bookseller to his late Majesty.

It was after twenty years of established celebrity of the portraits of Holbein, that another similar work, of greater extent, and executed by the same literary pen, appeared before the public in a succession of numbers, under the following title: "*Portraits of Illustrious Personages of Great Britain, with biographical and historical Memoirs of their Lives and Actions,*" which was completed in two royal folio volumes, in 1821. These volumes contain not fewer than "120 portraits by the most celebrated artists, from original paintings in the possession of the No-

lume under consideration. Secondly, might not his present Majesty, who loves and understands art, and whose collection of DRAWINGS alone is almost beyond all price, be prevailed upon to allow these Holbeinian treasures to be again submitted to the eye of a copyist, and that copyist an ENGLISHMAN? It is Holbein as he is, that we want; it is his drawings as they *are*, that we desiderate: and all prettiness and conceits, in the way of additions or corrections, are violations of truth and taste. I predict—and with the confidence of certainty—that were such a work to be announced, under the title of HANS HOLBEIN RESTORED . . . its success would be equal to the expectations of the most ardent of that great man's admirers.

But of this splendid performance, as it *is*, copies are now becoming rare, and sell at an advanced price. These copies usually present the plates struck off on a pink paper, in imitation of the originals; but there are some few and scarce copies which shew them in brown colour, upon white paper. The late Mr. Yenn, of Kensington, Inspector of the Board of Works, used to lay great stress on the one of his two copies which had the plates in this *latter* condition. A good copy, in the usual style, and bound in morocco (its ordinary coat) is worth five and twenty guineas. A perfect copy of the republication, in small folio, is worth 12*l.* 12*s.*

bility and Gentry of this country."\* The plan was admirable ; and the execution of it, throughout, is entitled to equal admiration. Such a union of various talents—such a **GALLERY OF ILLUSTRIOS DEAD**—was scarcely ever before presented to the eyes of the public, in colours, almost as vivid and sparkling as if the **ORIGINALS** occupied the canvas whence their

\* The publishers of this truly splendid and national performance were Messrs. Lackington, Hughes, Harding, and Co. ; while the *executive* department fell to the lot of the partner here last named. Mr. Harding proved himself, in all respects, worthy of the task confided to him. Bonaparte had not a more active war minister in Berthier, than Messrs. Lackington and Hughes found an associate in Mr. Harding. He scoured the country from one extremity to the other. From Truro to the Tweed, not a castle, in which were tapestries and picture-galleries, escaped his researches, or disappointed his hopes. The whiskered warrior, and the ermined judge—the coifed Dowager, and the strait-laced Queen—were cleansed, and delivered from the cobwebs and dirt in which they had been embedded for centuries. After completing his reconnoissances, Mr. Harding dispatched artists, in all directions, to make those copies, in water colours, of the Originals which he had seen, and from which the engravings, now before the public, were executed. Meanwhile, the pen of the Lancaster Herald, Mr. Lodge, was roused from a state of inactivity, in which, well nigh to the shame of the age, it had been suffered to remain ; and that pen has, in the **MEMOIRS** attached to these Engravings, performed its task in a manner worthy of the former reputation of the author. These short pieces of biography are indeed admirable ; very models of taste and imitation. As might be expected, this work has made its appearance, in all the *varieties* of temptation : with etchings ; with proofs ; on large paper, and the plates on India paper. A copy of the ordinary paper, with good impressions of the plates, is worth about thirty-six guineas : of the large paper, with proofs on India paper, a copy may sell for £80, in handsome morocco binding. The reprint, in a large octavo and quarto form, has five beautiful heads in each number, which sell for 12s. 6d. the number. The size of this *réprint* is delightfully commodious.

copies were taken. The work is, in truth, an honour to our country, and cannot fail (especially now that the plates are destroyed) to maintain a high and legitimate price. Like the portraits of Holbein, this work has been also republished on a smaller scale, at a reduced price, but in a style of equal graphic beauty. Yet such has been its attractions, that the first number of a *third* volume, in the *original folio* size, has made its appearance—equally to the surprise and gratification of the public. The portraits, in this continuation, are even of superior beauty to those which preceded them ;\* and if the publishers continue thus to gather strength as their work goes on, there is no saying to what extent, or of what a character, their future labours may be. Why should they fear or pause? In the overwhelming masses of trash, which are weekly, if not daily, pouring in upon the republic of literature, it is pleasing to alight upon such productions as these : which cheer and guide us, like friendly watch-fires, across a country of darkness and peril.

I come now, as the second division of this present enquiry, to speak of *Bodies of National Biography*, whether confined to the whole, or to a part of our country: and craving pardon for a blunder, in having incorporated the *Biographia Britannica* in the past ages, I proceed, in a trice, to dispatch this department of Biography. First, take up LELAND, *de Scriptoribus Britannicis* : then, solace yourself with BALE'S *Scriptores Illustres Majoris Britanniae* ; and,

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\* Of the six portraits, in the first number of this *CONTINUATION*, those of Sir T. More, the Duchess of Richmond, and Sir Christopher Hatton, are singularly beautiful and attractive.

if you please, with PITS's *Relationes Historicae de Rebus Anglicis*, which carry you pretty nearly through one century.\* Anon, take up TOM FULLER'S *History of the Worthies of England*, which brings you down to the year 1662; and be sure that the head of "honest Tom," by Loggan, prefixed to the title, be not missing. The opening of the seventeenth century presents us with the historico-biographical labours of BISHOP NICOLSON; and a good copy of the folio edition (of 1736) of his *English, Scotch, and Irish Historical Libraries*, (first published in piece-meal about

\* Leland, Bale, and Pits, shall occupy the present note: premising that all these works have been more or less noticed in the "Cabinet" of the Bibliomania, p. 41, &c. The *Commentarii de Scriptoribus Britannicis* of Leland were published from the originals in the Bodleian Library, by Anthony Hall, Fellow of Queen's College, in two octavo volumes, at Oxford, in 1709; and may be had for about 10s. "Hearne's copy of this work is now in the Bodleian Library (8vo. Rawl. 57.) and that diligent antiquary has collated it with Leland's MS. as far as page 135. He complains of Hall's, as "a very faulty edition," and with great justice, for it abounds in mistakes and omissions, many of great import to the sense of the work" *Letters by Eminent Persons, &c.* Oxford, 1813, 8vo. vol. i. p. 198. Of Bale's work, the edition of 1559, in folio, is alone to be purchased; and such a copy of it as *that* now at Althorp, is perhaps hardly elsewhere to be found. It was purchased at the sale of an extensive bibliographical collection, in 1817, (designated as large paper) for 4*l.* 5*s.* A fair, good copy may be worth 3*l.* 3*s.* I never heard of its existence *uncut*. A good copy of Pitseus, is worth 1*l.* 11*s.* 6*d.* 'Tis a sorrily printed book. The work is by a Roman Catholic, and incomplete. Does the remaining portion of the MS. exist? What say Messrs. Butler and Lingard? I forgot to add, that a fac-simile of the supposed portrait of Bale, presenting his work to Edward VI.—from the frontispiece to the Ipswich edition, of 1548, 4*to.* may be found in the *Bibliogr. Decameron*, vol. ii. p. 309: see also vol. iii. 242.

the years 1690-5) is a very comfort to a lover of his country's literary renown. About this period—that is, between the years 1708-22—appeared Dr. MACKENZIE's *Lives of the Scotish Writers*, in three folio volumes; a work of very considerable utility, and now becoming scarce, and in great want of republication, with additions and corrections.\*

Thrice welcome be the *Athenæ Oxonienses* of old ANTHONY A WOOD ! of which work, till the recent very valuable edition of it by Dr. Philip Bliss, the impression of 1721, in two folio volumes, was considered to

\* Fuller, Nicolson and Mackenzie, shall occupy this following note. Fuller must be always read with a certain degree of caution; for he was fond of a joke, and often picked up intelligence in a slovenly manner. There *was* a time when a fine copy of the *folio* "Worthies," with a rich, warm impression of the portrait, was worth 12*l.* 12*s.* :† that time will never again return, because the new *quarto* edition of the same work, in two volumes, is in reality the better edition, having corrections and a few additions—and being obtainable for one *third* of the money. But the portrait—ay, there is the rub ! 'Tis a fine specimen of Loggan's bold burin. If my memory be not treacherous, Mr. Wilson has an isolated proof of it. Why was it unknown to Granger ? The *quarto* edition of NICOLSON, of 1776, is considered to be the best; but I see no advantage which it possesses over the *folio* of 1736; and the previous pages of this work will shew the importance of the historico-biographical labours of this able Prelate. Either edition is worth 2*l.* 2*s.* MACKENZIE is more frequently found in two, than in three volumes; and the third volume is often *stilted*, in order to make it *dress* with its companions. These three volumes are worth 4*l.* 4*s.*

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† In a *Specimen Bibliothecæ Britannicæ* (of which I printed and circulated among my friends only 50 copies) this work of Tom Fuller is particularly described, and many errors of pagination, catch-words, &c. pointed out: see p. 41, &c.: Mr. Nichols's reprint renders further notice of "corrigenda" unnecessary. Only I may here remark, that, of the *folio* Fuller there are two title pages, each of the date of 1662: the one is printed by J. G. W. L. and W. G. for Thomas Williams, &c.; the other, "London, printed by J. G. W. L. and W. G.!"

be the best.\* And if this work be “*thrice welcome*,” in any shape, it is *nine* times welcome in the recent impression just alluded to!—for more care, attention, accuracy; and valuable enlargement, from an inexhaustible stock of materials (some of them contemporaneous) has rarely been witnessed, than in the editorial labours of Dr. Bliss upon the text of his beloved **ANTHONY A WOOD**.† If to this work, the “*Young Man*” add **TANNER**’s *Bibliotheca Britan. Hibernica*; **BERKENHOUT**’s *Biographia Literaria*, and **GRANGER**’s *Biographical History of England*, he may thank his stars for a delightful stock of information, which shall throw him back into past ages, when he may fancy himself *conversing* with those, of

\* Again I refer the bibliomaniacal reader to a certain *Bibliographical Romance*, p. 412—416, for a particular, and I trust not uninteresting, account of **Wood**’s *Athenæ Oxonienses*: a work, which every young man, who prefers intellectual reputation to fleeting and frivolous pursuits (not worth the mention!) should be enjoined to purchase, and to read, on quitting the University of Oxford. What nobler impulses can be imparted to a young head, and susceptible heart, than those which may stir within him a desire of being ranked hereafter among the Worthies of his own **ALMA MATER**? ! I must not here forget to observe, that of this work there were twenty-five copies printed upon **LARGE PAPER**; one of which was recently sold at the sale of Mr. Nassau’s library, for 42*l.* Note further: there is a copy of the *Athen. Oxon.* edition of 1721, with ms. notes by **G. Wanley** and **Morant**, in the library of the Royal Institution.

† I shall only repeat—speaking of this valuable work—what I unfeignedly observed eleven years ago. “The recent edition of **Wood**’s *Athenæ Oxonienses* has furnished me with too many valuable notices not to merit my best acknowledgments; and not to justify me in predicting, for the Editor of it, that station in the temple of future **OXFORD WORTHIES**, to which his labours so fairly entitle him.” *Typog. Antiq.* vol. iii. Pref.

whose *monuments* even all traces have perished from the devastations of accident and time.\*

As the *third* division of Biography, I am to notice separate lives; or the lives of characters of the same class (such as GROVE's *History of the Times, and Life of Wolsey*, JOHNSON's *Lives of the Poets*, and MACDIARMID's of *British Statesmen*)† published in one or

\* Another TRIO to figure in this present note. BISHOP TANNER's work, above specified, is, with all its imperfections, a highly valuable performance; but let us hope that report speaks true in announcing a new edition of this work by Mr. Henry Ellis, of the British Museum. My friend, Mr. Amyot, points out to me, that, according to an advertisement at the end of vol. i. of Jortin's Life of Erasmus, there were only 250 copies printed of Tanner's book. This work is becoming rare and high priced: and I apprehend a fine copy of it cannot be procured under 3*l.* 3*s.* The notes to BERKENHOUT's *Biographia Literaria*, 1777, 4*to.* are said to have been chiefly supplied by George Steevens; but they are of no particularly high calibre: and methinks that Berkenhout's book, after all, is little better than "skimmed milk." A copy may be worth 14*s.* Not so is the popular work of the Rev. JAMES GRANGER: of which editions have multiplied and will continue to multiply. Recalling all the jocose carbine-shots fired against it in the *Bibliomania*, page 670, &c. I have no hesitation in designating it as a delightful and instructive book: but whoever republishes it, should add the portraits of the different characters which were unknown to the author. Considering that Granger may be said to have first walked the field alone, it is surprising what he has done. His catalogue of engraved heads is immense. His style is always clear, pointed, and lively: and if he talked and preached, as he *wrote* in his biographical history, it would have been difficult to have withdrawn attention from so intelligent a quarter. Consult *Nichols's Literary Anecdotes*, vol. ix. p. 112, where the amiable character of this clergyman is embalmed in the verses of Thomson.

† These three works, above parenthetically disposed of, may claim a larger share of attention in note. GROVE's book is scarce, and may be worth 2*l.* 2*s.* It was printed in 1742-4, in four octavo vo-

more sets of volumes: while, in approaching *recent* and *present* times, I cannot but feel conscious of some-

lumes, and the fourth vol. has Grove's name subjoined to a dedication to the Earl of Harrington. The *recherché* morceau of biography in these volumes, is, “*Cavendish's Life of Wolsey*,” which is reprinted in Dr. Wordsworth's Ecclesiastical Biography. Dr. JOHNSON's *Lives of the Poets* are necessarily a prominent ornament of every library; as they have been the common theme of admiration of all countries. The style and the reflections are the chief charm of this popular work. Many of the facts must be cautiously admitted. Not that Johnson designedly falsified; but he always wanted time, diligence, and patience, in the collection of his materials; and, he rejoiced to find the fact as he *wished* to find it: without sufficiently weighing it in the balance of impartiality. He *hugged* every thing which he thought might throw a shade on a republican, a whig, or a dissenter; and spared no pains in executing such a picture in his most powerful and overwhelming colours. But toryism and orthodoxy neither require nor recommend such intemperate conduct. Even the very loose reports which had reached him of Dryden's funeral, were inserted without a suspicion of their veracity: and it remained for Mr. Malone (in his admirable edition of Dryden's prose works, to which a biography of the poet is prefixed) to dispel and dissipate this idle story as a barefaced fiction. But Johnson, had he been living, would not have surrendered it without a *growl*.

Much that he has inserted in the life of Pope, and more in that of Milton, has been, and will continue to be, corrected and disproved: but who that reads Johnson's criticisms on certain portions of the *Paradise Lost*, is not convinced that he is reading one of the most masterly performances of the human intellect? exhibiting an extent and power of conception—a vigour and felicity of diction—such as one knows not where to find equalled in any modern production. His life of Savage, the first in the order of execution, is considered to be the *chef-d'œuvre*; but this may be because it *was* the first;\* and be-

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\* I once marked all the passages of censure, and all of praise, of Savage's conduct, in this piece of biography; and, to the best of my recollection, the praise predominated. The whole is a fine effort of cultivated taste and honourable feeling.

thing like alarm, at the magnitude, delicacy, and difficulty, of the undertaking: and shall shroud myself “ in the vast wood ” in which Morhof supposes this subject to be involved. “ So great, (says that able man) is the number of writers of Lives, that they might fill an entire library. Labb  and Teissier have given copious lists of them, and a similar notice will be found in the catalogue of De Thou’s library.’ \*

cause we have long known that Sir Joshua Reynolds read it with such intense interest, as to be unconscious that he was nearly dislocating his arm against a chimney piece, all the time ! In consequence, he sought Johnson’s acquaintance, and respected and loved the great philologist to his dying day. Still, the lives of Dryden and Pope abound with some of the happiest specimens of Johnson’s powers of narrative and criticism. The whole set of Lives is indeed charming : fraught with wisdom and excellent taste. They are usually found in four volumes, separately ; or incorporated with the texts of the Poets and Johnson’s other works. I will not let my “ Young Man ” take any rest, unless he promises me to read these lives through, once every three years at the least.

Able, but hapless MACDIARMID !—cut off from us in the very bloom of existence. His *Lives of British Statesmen* (*Sir Thomas More, Lord Burleigh, Lord Strafford, and Lord Clarendon,*) was a work full of great promise. The author survived it but a short period. It is beautifully printed in quarto, with portraits of these four statesmen as beautifully engraved in stippling by Freeman. This book (from which more than one extract will be found in the edition of *Sir T. More’s Utopia*, 1808, 12mo. 2 vols.) is now, I understand, scarce, and of rather high price. Shall I say 2*l.* 2*s.* ? It has been luckily, and wisely, reprinted in two handsome octavo volumes by the publishers Messrs. Longman and Co. at 1*l.* 1*s.* in boards.

\* *Polyhist. Lit. lib. i. Cap. XIX. Sect. 16.* A more complete list will be found in the catalogue of the library of Count Bunau ; but the 4th volume of Brunet renders even this unnecessary to be consulted.

The same authority then goes on to mention several separate pieces of biography, which he thinks have more decided merit—but of which, how few are now ever remembered by name to the general reader!\*

During the sixteenth century we have few detached specimens of Biography. The Life of Sir T. More was

\* The SINGLE LIVES noticed by Morhof, are these: *Gassendus's Life of Peiresc*; *Gualdus's, of Vincentius Pinelli*; *Fulgentius, of Paul Sarpi*; *Rigaltius, of Puteanus*;† *Thomas, of the Duke of Valentinois*, 1655, 4to.; *Lord Bacon, of Henry VII.*; *Camerarius, of Melanchthon*; *Life of Reuchlin*; *Hagius, of Peter Lotichius, jun.*; *Boeder, of Forstner*; *Gualdus, of Wallenstein*. Now, with one exception, (that of Lord Bacon's Henry VII.) which, and how many, of my readers, young or old, have turned over the leaves of these tomes? And yet, I will venture to affirm, that the greater part richly merit an attentive perusal. To myself, the biographies of Gualdus and Lotichius are chiefly familiar; but, I believe, through the reprint of them in that too much despised, or peradventure forgotten, homely volume, entitled “*Vitæ Selectorum aliquot Virorum qui doctrinæ, dignitate, aut pietate claruère*,” 1681, 4to. of which one Dr. Bates, a once celebrated non-conformist divine, was the editor. Mr. Chalmers observes that “Bates's name is not in the title-page, but at the end of the dedication to the celebrated Lord Russell, and the work is generally quoted by the title of “*Batesii Vitæ Selectæ*.” He also further, and properly, observes, “it is now, although scarce, much less valued than such a collection deserves.” *Biograph. Dict* vol. iv. p. 137. What shall we say, after these testimonies? Must this book continue to lie on its back, on a stall, ticketed on white paper, as “very curious, 3s. 6d.”?—the price at which it became my property! Forbid it, even genius of Thomas Hearne!

† What a Bibliomaniac, what a BOOK GLUTTON, was this famous Puteanus! His taste ran in the line of collecting *public acts*—(“—trahit sua quemque voluptas”) and he appears to have done as much for *France*, in this department, as Conringius did for *Germany*. Morhof exults over his “fifty huge folio volumes” filled with these acts, and of which his biographer gives the titles.

among the most fertile of subjects, and of *that* various have been, and will continue to be, the memoirs and details.\* It is a pity that the great writers of the time

\* Having several years ago (*Utopia*, vol. i. p. xxxix-liii.) given a list of the various biographies of Sir Thomas More, I may here only add, that an elegantly executed reprint of Roper's celebrated life has been recently published by Mr. Triphook, to which the received portrait of More is prefixed. The earliest piece of biography appeared in Latin, in 1550, 4to. : of which I never saw a copy. It is noticed by Lewis : but the fountain head of all modern performances, is the anonymous 4to. volume, supposed to have been printed abroad, by More's great grandson, T. More, who died in 1625. Such was its rarity in Anthony à Wood's time, " twas scarce to be had." All the book world knows *Hearne's* Roper's biography of More, published in 1716, 8vo. and considered to be the first text of his son-in-law Roper's biography.† Why this book should sell so high, is a little unaccountable. Even as late as Mr. Nassau's sale, February, 1824, a copy on ~~LARGE PAPER~~ brought the astounding sum of 31*l.* 10*s.* There were forty-two printed on large, and 106 on small paper ; of which latter, I remember seeing the late Mr. S. Lysons go as high as 9*l.* 9*s.* for a copy, at a sale in Mr. Sotheby's rooms ; though a good copy may now be procured for 3*l.* 3*s.* Had More left us his auto-biography, even in Latin, what charms would it have had for posterity ! His supposed Life of Richard III. (in which appears one of the most striking descriptions of Jane Shore, THEN ALIVE†) is now in fact

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† See page 219, ante.

‡ I cannot resist the following delineation of her person and character : " Proper she was and fair ; nothing in her body that you would have changed, but if you would have wished her somewhat higher. Thus say they that knew her in her youth. Albeit some that now see her (for *yet she liveth*) deem her never to have been well visaged. Whose judgment seemeth to me, somewhat like as though men should guess the beauty of one long before departed, by her scalp taken out of the charnel-house : for now she is old, lean, withered, and dried up, nothing left but [sh] rivild skin and hard bone. And yet, being even such, whoso will advise her visage, might guess and devise which parts, how filled, would make it a fair face. Yet delighted not men so much in her beauty as in her pleasant behaviour. For a proper wit had she, and could both read well and write : merry in company, ready and quick of answer, neither mute nor full of babble, sometimes taunting without displeasure and not without disport. The King would say that he had three concu-

of Elizabeth did not favour us with some accounts of their immediate predecessors; for, after all, (notwithstanding the commendable assiduity of Dr. Nott) what particulars, worthy of the subject, have we of *Surrey* and *Wyatt*? — and indeed the same may be said of the whole court of Henry VIII., with the exception of the invaluable piece of biography of Wolsey by his faithful secretary Cavendish.

The seventeenth century made some amends. Lord

admitted to have been by his patron, Archbishop Morton, first written in Latin. *Utopia*, vol. i. p. lxxxii-vii.

bines which in three divers properties diversely excelled. One the merriest, another the wiliest, the third the holiest harlot in his realm, as one who no man could get out of the church lightly to any place, but it were to his bed. The other two were somewhat greater personages, and, nathless, of their humility content to be nameless; and to forbear the praise of those properties. But the merriest was this SHORE's wife, in whom the King therefore took special pleasure. For many he had, but her he loved; whose favour, to say the truth, (for sin it were to bely the devil) she never abused to any man's hurt, but to many a man's comfort and relief. Where the King took displeasure, she would mitigate and appease his mind: where men were out of favour, she would bring them in his grace. For many that had highly offended, she obtained pardon. Of great forfeitures she gat men remission. And, finally, in many weighty suits, she stood many men in great stead, either for none, or very small, rewards, and those rather gay than rich. Either for that she was content with the deed itself well done, or, for that she delighted to be sued unto, and to shew what she was able to do with the King; or, for that wanton women and wealthy be not always covetous. I doubt not some shall think the woman too slight a thing to be written of, and set among the remembrances of great matters: which they shall specially think, that happily shall esteem her only by that they now see of her. But me seemeth the chance so much the more worthy to be remembered, in how much she is now in the more beggarly condition; unfriended, and worn out of acquaintance, after good substance; after as great favour with the Prince, after as great suit and seeking to with all those that in those days had business to speed: as many other men were in their times; which be now famous only by the infamy of their ill deeds. Her doings were not much less; albeit they be much less remembered because they were not so evil. *For men use, if they have an evil turn, to write it in marble: and whoso doth us a good turn, we write it in dust* --- which is not worst proved by her: for, at this day, SHE BEGGETH of many at this day living, who, at this day, had BEGGED if she had not been!" p. 56.

Bacon's *Life of Henry VII.* and Lord Herbert's *Life of Henry VIII.* are too well known to require particular specification.\* Then followed ISAAC WALTON's delightful biographies of *Donne*, *Wotton*, &c. : gems, which, "within small compass, and in purest gold," will preserve their lustre for ages.† The opening of

\* I subjoin with pleasure Morhof's eulogy of the biography of Henry VII. by LORD BACON—first published, in a thin folio volume, in 1622, with a portrait of the Monarch ; having, beneath, the very quaint inscription of "Cor regis inscrutabile." "Plenum hoc (says the Dutch critic) omnis civilis et architectonicae artis opus ; quod interiora tum regni ipsius Angliae, tum omnis in universum prudentiae continentur. Invenies hic pacis et belli artes, in praxin ipsam deductas : nam e typo illo περισσατικω plus intelligitur, quam ex infinitis praecipitis. Maximi facit hunc librum passim in scriptis suis Böclerus, omnibusque commendat, ut sane commendari hi libri omnibus debent in quibus quisque describitur, qualis in imperio fuerit, et qualis interior ac familiarior vita. Nam τὸ θεωρεῖν et τὸ πολλωντεῖν hic utrumque spectandum est." *Polyhist. Lit.* vol. i. page 223, edit. 1714. This folio volume was reprinted in 1676, with the reigns of Henry VIII. Edward VI., and Mary. A few shillings only will secure either edition. The same may be said of *Lord Herbert's Henry VIII.* Lond. 1649, folio : both of them having been reprinted in Kennett's Hist. of England ; see p. 206, ante. Lord Spencer lately purchased of Mr. Triphook a copy of the first folio of Lord Herbert's book. on LARGE PAPER ; the only copy of the kind which I remember to have heard of.

† To swell the list of eulogists of these delightful pieces of biography—comprising the lives of *Dr. Donne*, *Sir H. Wotton*, *Mr. R. Hooker*, *Mr. G. Herbert*, and *Bishop Sanderson*—were an idle and perhaps unprofitable task. The original editions, with neat little portraits by Lombart, are yet very desirable ; but the best is considered to be by Dr. Zouch, 1796, 4to. Dr. Zouch (as his life of Sir Philip Sidney, 1808, in 4to. too palpably testifies) was not a fit editor of Walton. A scholar, "a ripe and a good one," Dr. Zouch undoubtedly was ; but the heart must go in unison with the head—impassioned feeling must now and then impart life and soul to scholastic

the eighteenth century witnessed the very considerable biographical labours of STRYPE ; a writer, who, all fidelity, and honest and honourable in the letter and spirit of every thing which he wrote, seems, nevertheless, too frequently to have been under the influence of a somnolency which it was impossible to shake off.\* Strype is a fine, solid, instructive fellow, for a large arm chair, in a gothic study, before a winter's fire ; but you must not deposit him on the shelves of your *Tusculum*—to be carried to rustic seats in arbours and bowers ; by the side of gurgling streams or rushing cascades. There is neither fancy, nor brilliancy, nor buoyancy, about him; he is a sage to consult, rather than a companion to

lore—in order to give such works as these a general currency and a popular reception. A very neat edition, printed by Mr. Collingwood at Oxford, in two duodecimo volumes, was published a short time since, and has met with a considerable sale.

While this pen is engaged in the composition of these periods, intelligence reaches me that a NEW edition of WALTON'S LIVES is about to be launched, by the tasteful and successful publisher of the late unrivalled edition of honest Isaac's "*Complete Angler*;"—It will be comprised in two volumes of the same form, with numerous wood cut and copper plate embellishments, executed from original portraits and designs. Considering therefore the popularity of the text, I anticipate with perfect confidence the successful circulation of a work, so calculated, in all respects, to promote the best interests of virtue and morality.

\* I am not sure whether this criticism be not a little too severe. At least, there are some passages in his "*Life of Cranmer*," (perhaps the best of his performances) which entitle Strype to more laudatory notice. When I read that fine passage, relating to Cranmer, which is extracted in the *Bibliomania*, p. 328—9, to a distinguished scholar and philologist, he would scarcely credit it as the production of its author. "I did not think (said he) that old Strype could strike such a note as this!"

enliven.\* Of the same school or class is Dr. KNIGHT ; whose *Lives of Colet* and *Erasmus* are in every well-appointed library, and bring considerable prices ; merely because they contain some interesting plates —executed by the respectable burin of Vertue.† Deprive these two octavo volumes of their embellishments, and such is the lethargy, or plodding humility,

\* Yet Strype *must* be consulted ; but the possession of all his pieces, including the *Annals* and *Memorials*, in their original folio and octavo forms, will cost the enterprising Young Man somewhat hard upon fifty guineas—if he set his heart on having them in russia binding, as they glitter on the shelves of Messrs. Rivington and Cochran. The dates and forms of these biographies are as follow : *Cranmer*, 1694, folio : *Sir Thomas Smith*, 1698, octavo : *Bishop Aylmer*, 1701, octavo : *Sir John Cheke*, 1705, octavo : *Bishop Grindal*, 1710, folio : *Archbishop Parker*, 1711, folio : *Bishop Whitgift*, 1718, folio. These biographies may be worth 10*l.* 10*s.* ; but they have reprinted them very handsomely at Oxford, in uniform octavo volumes, for about half the sum ; and my friend, Mr. Ponton, (Soc. ROXB.) views with enviable complacency his lovely copies of these reprints, on **LARGE PAPER**—now very scarce—clad in the dark blue and truly appropriate morocco binding of that “cunning” artist Charles Lewis.

† The date of *Colet's Life* is 1724 ; of *Erasmus's*, 1726 : each in a handsome octavo volume ; and worth 2*l.* 2*s.*, or 2*l.* 2*1s.* 6*d.* apiece, according to the condition. Sometimes the Colet has brought 3*l.* 3*s.* and the Erasmus, 4*l.* 4*s.* : but then they were **PRIMITIVES**!—in other words, in primitive morocco bindings, with margins of tolerable amplitude. I never saw them, either on small or large paper, in an uncut state. Of the **LARGE PAPER**, which I suspect to be commoner than is generally supposed, copies bring as much as 7*l.* 7*s.* The plates, by Vertue, are excellent of their kind ; leaving the similar ones of Vandergucht (with which Tom Hearne used to stuff many of his tomes) at an inmeasureable distance. I know not how it is, but every tasteful collector likes to have “a good Knight.” The extracts from these two **Lives**, in the work referred to in a previous note, proves that I do not speak of them in an unauthorised manner.

of their style—(although the subject might have elicited energy from a moderately instructed Tyro !) you can hardly buckle yourself to the perusal of half a dozen pages. And here, for the sake of *juxta-position*, I will briefly notice JORTIN's *Life of Erasmus*, in two ponderous quartos, of which mention has been before made in this work. These volumes, which are little more than an incorporation of the materials of Le Clerc, are doubtless unworthy of their author.\* Why is an *excellent* Life of Erasmus yet a *desideratum*?

Ungrateful should I be to omit the mention of the biographical labours of the REV. JOHN LEWIS; whose *Lives of Wicliffe, Caxton, and Bishop Pecock*,† are

\* Mention has been made of this work at page 90, ante. It is useful, and carefully compiled; but wholly unanimated by a stroke of genius. The life of one of the greatest wits of his age has produced only sombre biographies. I once urged Mr. Roscoe to the undertaking; but he replied, and replied properly, that it required a knowledge of the German language, which he wanted. Jortin's book, in two quarto volumes, 1758—60, may be worth 2*l.* 12*s.* 6*d.* It has been reprinted for about 1*l.* 4*s.* After all, one gains the best notion of Erasmus from a perusal of his *Letters*.

† The *Life of Wicliffe* was published in a small octavo volume, in 1720; and was scarce, till its recent beautiful reprint at the Clarendon press,‡ to be obtained for some nine shillings. There are copies of this reprint on **LARGE PAPER**. With the *Life of Caxton*, 1737, 8vo. I am necessarily well acquainted, since the first and second volumes of the *Typographical Antiquities of Great Britain* contain every thing to be found in it—but its errors. See also vol. i. p. lx. lxxiv. Why does the infatuation of giving thirty shillings and upwards for this super-

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‡ If ever Wicliffe's Life be published in an enlarged form, it would be very desirable to give notices (when obtainable) of copies of his supposed ms. version of the Bible. Such copies abound in this country. Perhaps the finest of them is in the library of the Royal Society, although my friend and neighbour, Mr. Douce, justly exults over the splendour of his own copy. I think I have seen a dozen copies, including *portions* of the version.

much cherished in the libraries of the curious. They are compositions of great care, apparent fidelity, and some utility; but, during their perusal, one is conscious of a feeling, somewhat similar to that from a view of a dull, dead, level country, where the soil and produce are equally good, but where there is no variety, and where wearisomeness as naturally follows.

Let me not omit the mention of that respectably executed performance, put forth in a stately and even splendid folio volume, entitled the *Life of Cardinal Wolsey*, of which Dr. RICHARD FIDDES was the author,\* in 1724, folio: and again in 1726, in the same

ficial book (superficial, in the *present* advanced state of bibliography) continue? The *Life of Reynold Pecock, Bishop of St. Asaph and Chichester*, 1744. 8vo. was the last, and is the best, of Lewis's biographical labours. It has been, to the joy of all ecclesiastical philologists, reprinted at the Clarendon press.†

\* Great expectations were formed of this piece of biography from the "Body of Practical Divinity," published about four years before, by the same author, in two folio volumes: and accordingly the "Life of Wolsey" was graced by a list of subscribers, amounting to little short of eight hundred! — including the names of almost every individual and Body corporate of respect and distinction. These were indeed "the good old times" of subscription, and which enabled Fiddes and Pope to "put money in their purses" to some purpose. A portrait of the author, full of intellectual vigour of expression, in Virtue's best manner, faces the title page; another portrait of Wolsey precedes the text. The third, and best, is that of Bishop Fox. Fiddes's book is so handsome in the small paper, that I will not recommend the large, which is common enough. The former may be worth 1*l.* 1*s.*: the latter, double. Fiddes was attacked in the *London Journal*, and he replied to it in three letters, 1725. His work, after all, is a mine

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† I must not dismiss the commendable labours of Lewis, without mentioning his *Life of Fisher, Bishop of Rochester*, which is now being printed, at the Shakespeare Press, under the eye of the Rev. Theodore Williams, Vicar of Hendon, to whom the MS. belongs. I learn that the work is intended only for presents.

form. Another elaborate life of the same extraordinary character has been recently put forth by Mr. GALT, in 1812, 4to. : the reputed, and justly celebrated, author of what are called the “ Minor Scotch Novels.”

But, adhering to chronological order, the reader must be reminded that, in tracing the progress of biography in this country, he is scarcely yet in the middle of the eighteenth century:—about which time appeared DR. MIDDLETON’s *Life of Cicero*, 1741 4to. two vols. an elaborate, learned, and admirably written performance.\* The style of Middleton is considered to be as pure English as can be read ; and whether Hume did, or did not, form his own style upon that of this author, it is certain that the late Mr. Fox (no mean arbiter in literary taste) always spoke warmly of the biography of Cicero, by Middleton ; for its style as well as its matter. Hard upon the publication of this work, appeared the *Lives of the Lord Keeper Guildford, Sir Dudley North, and Dr. John North*, by ROGER NORTH, 1742, 4to.† a substantial and commendable volume,

of useful intelligence, where one may dig — till one is tired. Mr. Galt’s biography of the Cardinal was reviewed in the *Quarterly Review*, vol. viii. p. 163 ; and an admirable review of his Novels, above mentioned, appeared in the *Edinburgh*, no. lxxvii.

\* Copies of this work are common, even on LARGE PAPER. It is printed in the handsome style of the period, and most inviting to the perusal. There was scarcely a family of distinction, at the time, but what possessed a copy of Middleton’s *Cicero* ; and when old libraries now come to the hammer, you are pretty sure to find this work, in mottled calf binding, with a broad border of gold on the sides, and red or green sprinkled edges to the leaves. In this state, it may be worth 2*l.* 2*s.* ; and on LARGE PAPER, another guinea to boot. It was commodiously reprinted in 3 octavo volumes, now worth 1*l.* 1*s.* 6*d.* in neat calf binding.

† Copious extracts from this gossiping, and not unamusing, vo-

on many accounts ; and of which I rejoice at the reprint of the Life of the Lord Keeper, alone, in two octavo tomes.

In the year 1752 there came forth a handsome folio volume, of which ARTHUR COLLINS was the author—entitled *Historical Collection of the Noble Families of Cavendish, Holles, Vere, Harley, and Ogle* ; with portraits of these distinguished personages by Vertue. This work should have been, perhaps, noticed in the previous division of biography, but, wherever noticed, it cannot be mentioned without great commendation. The researches are elaborate ; and the facts are faithfully drawn out, and the conclusions correct. Its graphic embellishment is its least praise.\* The name of HARRIS, as a writer of *Regal Biographies*, is too popular to justify omission. His works are these, *the Life and Writings of James I.* 1753, 8vo. ; *Life and Writings of Charles I.* 1758, 8vo. ; *Life of Oliver Cromwell*, 1762, 8vo. ; *Life of Charles II.* 1766, 8vo. 2 vols.† All these were reprinted, with the addition of the *Life of the Author*, and of his *Life of Hugh* lume, appear in the *Bibliomania*, p. 407-9. A good calf-bound copy of the first impression, is yet worth 2*l. 2*s.** Works, like these, are the most durable, as well as creditable, monuments which a family can possess. May they increase and multiply in our land !

\* The heads are, in fact, very inferior specimens even of the art of the engraver, Vertue : but the book is scarce, and generally sells at a high price : about 5*l. 5*s.** On **LARGE PAPER**, it is necessarily much scarcer. Messrs. Arch have a remarkably fine copy of the latter kind, bound out of sheets, by Lewis, in red morocco, which they mark at £12. In this form the book has a most inviting aspect. Note : Collins, the author, was the same man who wrote the *Peerage of England*.

† There are, I believe, copies of all these original editions on **LARGE PAPER**. They are unostentatiously printed ; and the small paper sell for about 10*s. 6*d.** a-piece.

*Peters*, in 1814, 8vo. five vols.: and crabbed as may be the composition, and combatable the opinions, of the author, yet these volumes must have a place in a well stored library. Harris is perhaps, with two exceptions, the most *note*-able writer in the English language. All his works are professed to be taken “from Original Writings and State Papers.”

The reputation of DR. LOWTH, Bishop of London, was assuredly not promoted by his Life of the great *William of Wykeham*, published in a creditable octavo form, in 1757.† The facts (collected from a period, abounding

† A good copy of Dr. Lowth's Life of Wykeham, in calf binding, may be had for 10s. 6d.; and a very good account of the earlier biographies of Wykeham will be found in *Savage's Librarian*. Why will not some zealous and well-read Wickamite give us an orthodox *quarto* volume of the Life of perhaps the greatest Prelate of his age, as well as country? How it would have cheered the latter days of this munificent and enlightened man, could he have had, not only a distinctly prophetic view of the establishment of the ART of PRINTING, but of a *complete vellum* copy (the *only one known*) of *Aristotle's Works*, printed by the elder Aldus, 1495, &c. in six folio volumes, deposited in the library of his own COLLEGE at Oxford — and a copy, too, the property of a scarcely much less distinguished character—THOMAS LINACRE!! There they lie, those beauteous and covetable tomes — on the shelves of New College Library, in their (second) rough-calf coated binding, (“twould a saint provoke!”) shorn somewhat in the margins, especially the first—with the autograph of dear old Linacre in the title page. Why, why, good Mister Warden, will you not call a *caput*, to divest such treasures of their worthless outsides, and to clothe and protect them in the rough-grained magnificent morocco of Charles Lewis, the δ παν Bibliopegist? The bibliographical world is under infinite obligations to the Rev. Mr. Gaisford, the Greek Professor at Oxford, for his discovery of this *first* tome upon vellum — pronounced over and over again, by Mr. Van Praet, to be a mere phantom, a non-entity, a bubble, a shadow, and I know not what. But THERE it is!—in the library of New College; and I

in facts of the most splendid description, and relating to a man of the most splendid and munificent character) are thinly scattered, and of an uninteresting description ; while the reflections are sparing, and the style is languid. Even in antiquarian lore, there is a dearth of intelligence : but the subject was not suited to the taste, habits, and learning, of Lowth. That eminent prelate flew at nobler game ; and his success has been such as to rank him among the most distinguished theologians of his country. The Life of Wykeham was the mere fulfilment of a debt of gratitude.

We are fast hastening towards our own times. In 1772, octavo, appeared the *Life of Sir Thomas Pope, Founder of Trinity College, Oxford*, written by the celebrated THOMAS WARTON.\* This, like the piece of biography previously mentioned, is unworthy of the great reputation of its author. The famous *Life of Charles V.* by ROBERTSON, is matter of history, and as such has been before treated.† I now approach, with a keen recollection of the pleasure, which, in common with every tolerably well-educated Englishman, I have felt, and shall continue to my latest hour to feel, in the perusal of it—the *Biography of Dr.*

have seen, handled, and half adored it. I should therefore call this book the *Linacre Planet* in the bibliographical hemisphere.

\* A few shillings will secure this purely antiquarian tome ; which may be numbered among the “ dry diets ” of Dr. Buttes’s *Dry Dinner, consisting of eight severall Courses* ; 1599, 12mo. A volume, by the by, of most excessive rarity, and with the money to purchase which, † you may command a haunch of venison, and every moist herb which Dr. Kitchener’s culinary oracle unfolds.

† See page 329, &c. ante.

SAMUEL JOHNSON, by *James Boswell*,\* his companion, his chronicler, and his friend. This fascinating, and I may add truly original, composition, is a work for all times. In reading it, we see THE MAN—"Vir ipse.".

" Sic oculos, sic ille manus, sic ora ferebat."

We even hear his voice, and observe his gesticulations. The growl of discontent and the shout of triumph equally pervades our ears. Walking, sitting, reading, writing, talking, ALL is JOHSONIAN. Such another piece of domestic painting, in black and white, is, perhaps, no where to be seen. We place *Boswell's Johnson* in our libraries, as an Enthusiast hangs up

\* The Life of Johnson, by Boswell, was first published in two quarto volumes, in 1790, "and was received by the world with extraordinary avidity." "It is a faithful history of Johnson's life; and exhibits a most interesting picture of the character of that illustrious moralist, delineated with a masterly hand." So says—and says very justly—Mr. A. Chalmers, in his *Biographical Dictionary*, vol. vi. p. 174. To the best of my memory, an excellent and interesting review of this masterly performance appeared in the *Monthly Review*. The second edition formed the occupation of the latter part of Mr. Boswell's life, and is, of course, the best: but, since the death of the biographer, his own life has been added to that of his master; and Johnson and Boswell are now, in all shapes, and at all prices, the property of the public. I still adhere to the reasonableness and feasibility of an ILLUSTRATED Johnson's life, taking the last *quarto* as a substratum, for the better reception of the prints; and as the portraits of the illustrious men, whose company and conversation are recorded in the text, are turned over, or gazed upon, let us ask ourselves *who*, of the ORIGINALS, now survive? Earl Spencer, Lord Stowell, Mr. Grenville, and that venerable bibliopole, Mr. G. Nicol, are the only ones with which my recollection serves me. "Eheu, fugaces labuntur anni"?—and life itself is as a magic lantern, where figures and events flit across with the celerity of conjuration!

Dead

his *Gerard Dow* in his cabinet—to be gazed at again and again ; to feed upon, and to devour. \*

We now approach the delightful biographical labours of Mr. ROSCOE : which, at the period of their publication, and to the latest period, procured, and will continue to procure, for their author, a deservedly high reputation. The *Life of Lorenzo de Medici*, first published at Liverpool, in 1795, 4to. two vols. quickly attracted the attention, and excited the applause, of a discerning public.† The style is pure and elegant ; the facts are interesting and instructive ; and the moral or application is (if I may so speak) of an incomparable tendency. These facts were new to the greater part of English readers : fresh fountain heads

\* “ In good sooth ” there is no fitter word for the degree of gratification derived from the perusal of Johnson’s *Life* by Boswell. But the charm is *almost* exclusively NATIONAL ; inasmuch as the power and felicity of Johnson’s intellect greatly consisted in *colloquial* eloquence : and that eloquence must be necessarily less felt or understood by foreigners. Thus, when abroad, I was frequently asked, “ Why are you all so fond of Dr. Johnson ? His *Rambler* is, with us, his principal performance : and his *Life*, by Boswell, is less read.” But, suppose the French had such a *Life* of their *Racine*, or *Montesquieu*, or *Voltaire*, would they not “ *devour* ” the pages of such a piece of biography ? Vicomte Chateaubriand, who loves and understands English thoroughly, shall answer this question. *does not his last* [unclear] 183

† This work was well criticised in the *Monthly Review* and *British Critic* ; but it was to a strong commendation of it in the popular notes of the *Pursuits of Literature*, that the author was indebted for its rapid and increased popularity. It has now gone through several editions, chiefly in octavo, 3 vols. : but an elegantly bound copy of the original quarto is yet worth 3*l.* 13*s.* 6*d.* The work possesses many charms of appropriate embellishment, in vignettes, from medals and coins, &c. : and the fine portrait of Lorenzo at the beginning, can hardly be viewed with indifference. The printing is delicious.

*wrote the best life of this celebrated man by the Italian*

of pleasing intelligence were explored ; and a stream of knowledge flowed forth, at once bright, pure, and nourishing. I hardly know a work, of its kind, which evinces throughout a more delicate taste, exercised upon a more felicitous subject. Roscoe is *almost* the regenerator, among Englishmen, of a love of Italian literature. In 1805 appeared his more elaborate performance of the *Life and Pontificate of Leo*, in four quarto volumes ; printed at Liverpool in all the luxury of paper and press work by Mr. M'Creery, and of which a certain number of copies were struck off on **LARGE PAPER**. It cannot be denied that great expectations were formed of this work ; and it must be as fairly conceded that those expectations were, in a great measure, disappointed. But it may be questioned whether the love and support of a very singular hypothesis, did not injure the popularity which the recollection of the merits of Lorenzo's life had justly prepared the public to anticipate ? — and if Mr. Roscoe had not been the apologist for *Lucretia Borgia*, the history of Leo had been thought worthy of the biography of his grandfather.\* Upon the whole, these works are

\* An elaborate and somewhat fierce review of this work appeared in the *Edinburgh*, vol. vii. page 336 ; chiefly, as it should seem, in consequence of Mr. Roscoe's becoming the champion for the purity of a woman's character, which appeared to be infamous beyond redemption, from the prevailing evidence of contemporaneous history. But, surely this was a *mootable* point ; and no living reputation could be tarnished by the discussion. If the Father and the Brother of Lucretia were really monsters of the age, were the daughter and the sister *necessarily* alike criminal ? And would the virtuous and accomplished Bembo have been the eulogist of a woman, had her character been deserving of the deep shade of infamy with which other testimonies had darkened it ? Yet, it cannot be dissembled that there exists a

a proud monument of the taste and research of their author; and, after all, it may be doubted whether Ginguené and Sismondi have not lighted their torches

printed volume in the Latin language, of the date of 1697, 4to. written by John Burchard,\* Master of the Ceremonies of the Chapel of Pope Alexander VI. the father of Lucretia, which very extraordinary volume charges her with such practices, as, if true, are overwhelming demonstrations of depravity and guilt. Perhaps the more vulnerable part of Mr. Roscoe's great work of the Pontificate of Leo X. is the very unamiable character of LUTHER which he has drawn. But surely the coarseness, and even virulence, of Luther, was the foible and fault of the day. I possess, and have read much of, Seckendorff's *Commentarius Historicus et Apologeticus de Lutheranismo*, Lips. 1694, folio, (a book, which I strongly recommend to the ecclesiastical antiquary†) and am abundantly convinced that, if ever a man was RAISED by Providence for the work which he had to accomplish, and which he *did* accomplish, it was MARTIN LUTHER. I could select passages from the writings of his opponents, (not excepting even the classical More and courtly Stapleton) and especially from those of Eckius, which evince equal coarseness of feeling and expression. These are different "*Tu quoques*" from those of ROBERT GREEN! And yet, having, when at Landshut, handled Eckius's copy of the Complutensian Polyglot, once belonging to Demetrius Chalcondylas, and sat in his chair, and placed his doctor's cap upon my head—I cannot find it in my heart to turn to his *Ars enquirendi et damnandi Hæreticos*, or to his *De Primatu Petri, adversus Lutherum*, or to his *Enchiridion Locorum Communium, adversus Lutheranos*—for specimens of Billingsgate latinity. And so, we will pronounce them both to be alike innocent or guilty.

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\* It is called, *Historia Arcana, sive de Vita Alexandri VI. Papæ, seu Excerpta ex Diario J. Burchardi, &c.* The famous Leibnitz was the editor. A copy of this singularly rare and curious volume is in the library of Mr. R. Wilbraham, and another is in that of Mr. Douce. I have seen both copies, and examined much of the volume. Gordon incorporated a part of it in his *Biography of Alexander VI. &c.* Lond. 1729, folio. I am not sure whether a copy of Burchard's book would not fetch seven guineas. Did either of the copies just mentioned fetch so many shillings? I trow not.

† A good copy of Seckendorff should be snapped up, when obtainable, at 1*l.* 10*s.*

at the flame kindled by Roscoe.\* For the sake of the subject, let me here annex the *Life of Poggio Brac-*

\* It is in his later work “*On the History of the Italian Republics of the Middle Ages*,” Svo. sixteen vols. that Mr. Sismondi has taken, I think, unwarrantable liberties with, or drawn unfounded conclusions from, the text of Mr. Roscoe’s works. The veteran English author however was not slow to reply. He furnished his quiver with a goodly store of arrows, and plied them with activity and success :

Δεινὴ δε κλαῖγη γενετ' ἀργυρέοτο βιοῖ.

In other words, in 1822, Mr. Roscoe put forth an elegantly printed, and as elegantly written, work, entitled “*Illustrations Historical and Critical of the Life of Lorenzo de Medici*,” &c. This volume is full of interest ; and it is delightful to see with what courtesy and urbanity the author notices the labours of *Fabroni* and *Pozzetti* (connected with his own biography of *Leo*) and with what temper, spirit, and success, he answers the animadversions of the able, but too sensitive and precipitate, Sismondi. Mr. Roscoe may be fearless about the result. This is probably the last time that his name will adorn these pages : and, in taking leave of it, how can I better express my feelings than in the beautiful language of the author of the *Sketch Book* ? “ Mr. Roscoe is independent of the world around him. He lives with antiquity and with posterity : with antiquity, in the sweet communion of studious retirement ; and with posterity, in the generous aspiring after future renown. The solitude of such a mind is its state of highest enjoyment. It is then visited by those elevated meditations which are the proper aliment of noble souls, and are, like manna, sent from heaven, in the wilderness of this world.” What a flow of sentiment and of style is evinced in this highly polished, and heart-touching period ! It looks like amber, poured out from the charmed phial of a necromancer—bright, warm, and transparent ! No wonder that a very old, black-letter, Roxburghe-club, friend, on visiting me almost every alternate Saturday evening, exclaims, among his first observations, “ hand me the *Sketch Book*, and I’ll read to you what Washington Irving says of William Roscoe.” But though I grant my friend all that he requires, yet I stick out for a few, perhaps superior, passages in *Bracebridge Hall*. Of both these works—“ anon, anon,” good Master Bernardo.

*eiolini*, by the Rev. Mr. SHEPHERD, in 1802, 4to.: another important acquisition to the knowledge of Italian literature in the middle ages.\*

We are now “in the thick and bustle” of living biographers; but let a tribute of literary respect be paid to the recent dead. The *auto-biography* of GIBBON, attached to his Posthumous Works edited by Lord Sheffield, has been perhaps the most popular production, of its kind, of modern times.† It is win-

\* A copy of Mr. Shepherd's *Poggio Bracciolini* in 4to. is, I learn, obtainable for 1l. 1s. With this work, should be united the Rev. Mr. GRESWELL's *Memoirs of Politian, Pico de Mirandula, &c.* with other biographies of the fifteenth and sixteenth centuries, 1801, 8vo. price 7s. 6d.: and the Rev. Mr. BERINGTON's *Literary History of the Middle Ages*, 1814, 4to.: for a criticism on which, consult the *Edinb. Review*, vol. xxiii, p. 229. I must ingenuously affirm, that the disappointment felt in the perusal of this latter work was not exclusively confined to *Protestants*.

† It was first published in 1796, prefixed to the *Letters and Miscellaneous Works of Gibbon*, in 2 vols. 4to. An excellent account of it appeared in the *Monthly Review*, vol. xx, p. 78, N. S. This polished little auto-biographical gem was read in all circles, and admired by critics of every description. Nor were the Letters, and especially the Journal of Gibbon's Studies, considered to be less commendable. The latter is indeed a valuable legacy bequeathed to posterity. Bating the well known prejudices of the author, which are here comparatively softened and subdued, I know of nothing more inviting to perusal—more seductive to all the honourable objects of intellectual cultivation and gratification—than this “Journal.” It makes us in love with our study and our books: and situated as was Gibbon's library, overlooking a portion of the lake of Geneva, one can hardly conceive any earthly luxury, to an enlarged mind like his, to have been more complete. Indeed, Gibbon occasionally describes himself as marching into his LIBRARY, of a bright, beauteous morning, to handle his *Byzantine historians*, with all the zest and activity of an horticulturist into his hot house—to cut his black Antigua pine,

ning in an unusual degree. The periods flow with a sort of liquid cadence. The facts are beautifully brought together, and ingeniously argued upon ; and the life of a studious Recluse has something about it of the air of a romantic Adventurer. This is attributable to the charm — the polish — the harmony of the style. But the auto-biography of Gibbon is, in fact, the consummation of ART : and never were pages more determinedly and more elaborately written for the admiration of posterity. How different is the auto-biography of HUME ! But both these great writers were the *same* — in their own memoirs and their histories : the former, like Johnson's description of Gray, had generally “ a kind of strutting dignity, and was tall by walking on tip-toe : ” the latter, all simplicity and perspicuity, would rather be courted by, than court, the Graces : and his style was grace itself.

or gather his favourite nectarine, yet impeared with the early dews of a hot-house ! The author of “ *The Decline and Fall of the Roman Empire*, ” seems to revel in the intellectual banquet placed before him ;\* and, indeed Nature, which, from bodily infirmities, denied Gibbon the luxuries of out of door exercise, seems to have abundantly compensated this defect, by enduing him with a hale, active, and comprehensive mind, which was scarcely sensible of fatigue. I hardly know a greater favour conferred on the republic of literature by Mr. Murray, than the reprint of these instructive volumes in the

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\* I know of few passages—indeed, I know of none—which so completely, and so deliciously (if I may so speak) describes the comforts of a well-stored library, as the following, from the Author of the *Sketch Book*. “ When all that is worldly turns to dross around us, these only retain their steady value. When friends grow cold, and the converse of intimates languishes into vapid civility and common place, these only continue the unaltered countenance of happier days, and cheer us with that true friendship which never deceived hope, nor deserted sorrow.” Vol. i. p. 31. Edit. 1820. Can sentiment (I ask) be purer, or language more harmonious, than this ?

The biographical labours of Mr. ARCHDEACON COXE here present themselves for immediate and distinct notice. They are considerable in extent, and meritorious in quality; and, as they appear to my judgment, are likely to be yet more appreciated by posterity than in the present times. His *Memoirs of the two Walpoles*\* possess sterling and unquestionable merit: and his recent *Memoirs of the Duke of Marlborough*† afford abundant evidence that the powers of commodious form, and at the reasonable price, of an octavo, in five vols. A useful Index is added. The work is published at 3*l.* 13*s.* 6*d.* in boards.

\* The *Memoirs of Horatio Lord Walpole*, appeared in 1802, 4*to.*; and those of the *Life and Administration of Sir Robert Walpole, Earl of Orford*, in 1798, 4*to.* three vols. They have been reprinted, in octavo, with the omission of the curious documents, and private correspondence, which form the third volume; and the second octavo edition, in 4 vols. has only a *portion* of it. No well appointed library can be considered as complete without this work. It sells for 2*l.* 2*s.*

† This work, comprising “*the original Correspondence*” of the great general whose deeds it celebrates, was published in 1818, 4*to.* 3 vols.; and has been also reprinted in octavo, with the plans of the battles in a thin quarto. Never were past battles better *described* as well as *fought*. The author, as his preface informs us, has judiciously availed himself of the professional talents of Major Hamilton Smith—so well known and highly estimated by military judges. The great battles of Ramillies, Oudenarde, and Blenheim, are here fought over again with a precision and effect which we seek in vain in the somnolent pages of Lediard:‡ and I do hope that every well educated, and well

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‡ The *Life of John Duke of Marlborough, with cuts*, 1736, 8*vo.* 3 vols. In the same year was published a pompous folio, called *The Military History of Prince Eugène and John Duke of Marlborough*, with portraits and plans of battles. A copy may even now be worth 1*l.* 11*s.* 6*d.* Previously to the appearance of Mr. Coxe's biography of Marlborough, there appeared, and it is said at the command of Bonaparte, a military life of him, in three octavo volumes: written with great care and considerable impartiality. The indirect view of Bonaparte was, to exalt his own victories upon the defeats of the Generals of Louis XIV.

his pen do not decay with the course of his years : for Mr. Coxe is now in the plenitude of *septuagenarianism*. But should not these works have been chronicled in the *following* department of biography — as they are entitled *Memoirs*? No matter: let them here pass. The opening of the nineteenth century was marked by a publication, of the biographical species, of which the reputation, in its way, is perhaps as likely to be as permanent as that of Boswell's *Life of Johnson*. The reader will, I dare say, immediately anticipate the *Life and Posthumous Writings of William Cowper the Poet*, in two quarto volumes, 1802, by the late poet WILLIAM HAYLEY.\* The sensation produced by this publication was as delightful as it was general. Such a series of Letters (from Cowper) had been hardly ever before perused ; and the mode of illustrating his *Life*, by the insertion of his letters, was eminently judicious and happy. The public caught

connected “ Young Man,” whose eyes may chance to glance over this work, will forthwith betake himself to the perusal of these instructive and patriotic volumes. It has been said (and I believe on good authority) that the present great CAPTAIN OF THE AGE declared, from the account of the battle of Ramilies, as *here described*, that he considered *that* victory to be one of the greatest on record. The manœuvres that led to it were, at the time, equally new and decisive. A delightful review of this work appeared in the *Quarterly*, vol. xxiii, p. 1-73. I should not close this note without adding, that there are copies, on LARGE PAPER, of all the quarto productions of Mr. Archdeacon Coxe.

\* One of the best efforts of critical taste in the *Edinburgh Review*, will be found in the strictures on this publication, vol. ii. p. 64. See also vol. iv. p. 273, &c. an equally interesting specimen of criticism on a third quarto volume of *Cowper's Letters*, published by the same editor. But I am also in duty bound to notice a brief and able review of the Poems of Cowper, in the *Quarterly*, vol. xvi. p. 116.

with avidity at such charming productions — such unequivocal proofs of an enlightened mind and a benevolent heart — and Cowper's seemed to be the *example* of every thing of which he proved the beauty in theory. But the philanthropist mourned over those dark shadows which occasionally hung over a mind, naturally bright, cheerful, and serene. If, in *any* soul, religion seemed likely to impart her consolations, it was in *Cowper's*; but an early and unsettled state of mind, arising from *physical* aberrations which no *earthly* physician could rectify, afflicted and overwhelmed the sensitive and yielding frame of this excellent man.\* Yet he seemed to be always smiling, even in sorrow: and, extraordinary to relate, in the moments of his deepest depression, there was often a gay and elastic play of heart — for, it was in one of these moments, that he penned his *Johnny Gilpin!*

\* I could have wished a stronger tone of severity to have been expressed, in the authority last referred to, (p. 123) against the publication of those *Memoirs of Cowper*, 1816, 8vo. which were written by himself, and which betrayed his morbid and unhappy state of feelings in an attempt to commit suicide. There is perhaps no species of mental depravation, connected with a **LUST OF LUCRE**, more deserving of reproof and castigation, than that which led to the publication of these Memoirs. First, this composition could never have been intended for the public eye; and was therefore on every account sacred. Secondly, it could only lead to the debasement of that amiable creature, whom it was the bounden duty of the publisher to have kept as free from all imputation as the pages of Hayley had justly represented him. Thirdly, if the feeling which led to this publication were a religious one, I must say that it is one of the most perverted and mischievous views of religion with which I am acquainted. Cant, or lucre, in its genuine form, was, I fear, the source or the motive of this highly injudicious publication. We love and respect Cowper too sincerely, to "drag his frailties from their drear abode."

Such is the “fearful and wonderful” mechanism of man. How opposite, in all respects, are *Boswell's Johnson* and *Hayley's Cowper!* — and yet, as before intimated, the works and memories of BOTH will live to the latest posterity. We are now fully within the limits of the present century, when there appeared an animated and interesting piece of *auto-biography* by the late Richard Cumberland, in one quarto volume,\* which has been reprinted in octavo, and of which I warrant the perusal to be a source of entertainment to the reader. Cumberland was a brilliant scholar, dramatist, and prose writer; almost the last of the Johnsonian school.

Great was the satisfaction felt, about this time, by the appearance of two pieces of ecclesiastical biography, from the pens of two eminent Oxford scholars. First, *The Life of the Chancellor Waynflete, Bishop of Winchester, and Founder of Magdalen College*, by Dr. RICHARD CHANDLER—written about the year 1790,

\* This auto-biography was elaborately criticised in the *Edinb. Review*, vol. viii, p. 107, &c., where, it seems to me, substantial justice was not rendered it. It begins by calling the work a “sort of gossipping one”—and concludes by pronouncing it to be “the production of no ordinary man.” Much perhaps may be said to correct, and reconcile, these apparently contradictory extremes: but the performance of Cumberland is, in truth, in many and most parts, thoroughly racy and entertaining. His whole portrait of Bub Doddington is executed perfectly “con amore.” It has all the freshness of Rubens with the force of Velasquez. His successful defence of the imputed domestic moroseness of Bentley, has endeared Cumberland to the Cantabs; and we shall see what good use has been made of his materials, in the forthcoming biography of that great Critic by Dr. Monk, Dean of Peterborough. The late Mr. Lackington, the publisher, gave the author 500*l.* for this volume.

but not published till the death of its author, in 1811: \* secondly, *The Life of Alexander Nowell, Dean of St. Paul's*, by the Rev. RALPH CHURTON, in 1809, 8vo.—a volume† which has enjoyed a greater share of popularity than the one previously mentioned. Of its author, I have before had occasion to speak with the commendation to which his talents and character so justly entitle him. ‡ And here, let me make brief but

\* This piece of biography, however carefully composed, and however true to chronological authorities, is, in truth, but a heavy book. The notes do not betray curious research, and the absence of interesting facts is not compensated by vigour or fluency of style. And yet, WAYNFLETE was a sort of a second William of Wykeham! His portrait looks commandingly in the frontispiece, and the volume is handsomely printed at the Bensley press; but, to my poor fancy, the whole length, sitting figure, of this excellent Prelate, attired in his robes—which crowns the entrance-porch of Magdalen College—should, on no account, have been omitted to be transferred to copper. I never pass under this porch, for the BIBLIOMANIACAL REVELS in the library of the present excellent and erudite President of the College, Dr. Routh—without stopping “a brief instant” to contemplate and commend this *solid* piece of not incurious sculpture. “There were GIANTS in those days;” and Wykeham and Waynflete were of the number. Note: the LARGE PAPER of Chandler's book, when attired in purple morocco, has a most episcopal air: and it is worthy of a place even on the shelves of an archiepiscopal library.

† The biography of Dean Nowell by Mr. Churton, is, without an unmeaning compliment, among the happiest specimens of its kind which the present century has seen. The very portrait of the good old Dean, placing his hand upon his fishing rod, makes a Waltonian dance a capriola. The large paper, worth about 2*l.* 12*s.* 6*d.*, is getting fast out of the market; and the small, (worth 1*l.* 1*s.*) begins now to be scarce. My friend Mr. Haslewood has a gaily adorned, illustrated, copy of it: classing it among his books of sports. But PALEY and PARSONS, also “true Sons of the Angle,” might be ranged in a similar class. Yet this must not be.

‡ See page 73, ante.

honourable mention of Mr. Churton's *Lives of the Founders of Brazen Nose College* published in 1800, 8vo. and now difficult to procure, especially in a large paper form.\*

The *Life and Writings of Sir Philip Sidney* appeared in a slim quarto volume, in 1808, from the pen of the late Dr. ZOUCH, prebendary of Durham. This work—which intended to embalm the memory of the most illustrious man of his age, and of which the author had established high claims to reputation—if it did not fall still-born from the press, at least disappointed the well founded expectations of the curious and learned. The very portrait prefixed, so different from the received one at Penshurst, (and which shines with so much splendour in Mr. Harding's *Illustrious Portraits*) threw a chill upon the volume. It was almost a scarecrow to frighten away purchasers. In 1810, appeared the *Life of Torquato Tasso*, by the Rev. JOHN BLACK, in two quarto volumes; a work, deserving, on many accounts, a place in a well-chosen library.† Those who love the memory of Tasso, and the literature of his times, will do well to make themselves masters of the text and notes of these instructive volumes.

The last, but not the least, in this bright squadron of biographical champions, is Mr. ROBERT SOUTHEY, our present poet laureat. The excellence of his *Life of Nelson* has been before noticed.‡ To that work has

\* A perfect copy of the book should have a supplement, printed in 1803, 8vo. containing a plate of Bishop Croxton's monument. Messrs. Payne and Foss affix *no price* to such a perfect copy of this work. Mr. Haslewood has it—choked with illustrations.

† A copy of it is worth *2l. 12s. 6d.* in good calf binding.

‡ See page 471, ante. The substance of this charming little piece

succeeded his *Life of John Wesley, and the Rise and Progress of Methodism*, 1820, in two large octavo volumes. The pith of this animated production appeared in a Quarterly Journal, called *The Correspondent* : \*

of biography was given in the review of an elaborate Life of Nelson, by the Reverend James STANIER CLARKE, and Mr. M'ARTHUR, published in 1809, in two quarto volumes. † This review appeared in the *Quarterly*, vol. iii. page 218, &c. and it was one of those reviews which, undoubtedly and justly, contributed to establish the reputation of that Journal upon its present solid basis. Numerous were the conjectures about its author. The remarkably splendid peroration had induced a belief that the pen of Mr. Canning might have been exercised on it. That peroration is incorporated in the published life of Nelson by Mr. Southey ; and although, as probably beyond the comprehension of an ordinarily educated seafaring man, it may be thought less applicable to the *biography* than to the *review*, yet there is no right-minded scholar who would wish it away. It is like a splendid last act of an interesting play, which brings down thunders of applause from an enthusiastically approving audience. But the whole review, as well as the *LIFE*, rivets you to your seat ; and, peradventure, the embryo seeds of future valour may be traced to this production. I hope and trust that Mr. Murray, the publisher, will put forth ten thousand copies of his next edition, in one pocket volume, at 5s. the copy : and let us have Lord Nelson in the frontispiece — cut on the steel plate of that truly marvellous mechanic, hight Richard Perkins.

\* Of which Journal, three numbers only appeared. But the same

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† This work naturally excited great expectations. The death and victory of Nelson were unprecedently glorious and triumphant : and gentlemen flocked, almost in crowds, to Messrs. Cadell and Davies, the publishers, to set their names down as subscribers. Not fewer, I believe, than 1200 copies of an eight-guinea book were secured before the day of publication : including those on LARGE PAPER. Two copies were even printed ON VELLUM : but the result proved a little unfortunate. Not but what the contents of the work were composed of authentic documents, and included much really valuable matter : but the text, sufficiently adorned by plates, wanted a sort of continuous stream of interesting narrative ; and the work could only be leisurely consulted as “ matter of record.” It is, however, by no means a common book ; and may be worth 4*l.* 4*s.* A copy, ON VELLUM, was sold at the sale of Mr. Hodgson's library, Feb. 1824, for 31*l.* 10*s.*

Its sale has been great, as might have been expected; and it is hoped that a pen, which can execute such pieces in so masterly a manner, will not be unemployed on other similar subjects: when the great work, (the *History of the Peninsular War*) which now occupies his attention, shall have been completed. The author is yet in the vigour of mind and body: possessing the “ mens sana in corpore sano.”

As the fourth and last division of this BIOGRAPHICAL department,\* I come to notice the MEMOIRS and ANECDOTES of distinguished people, or of the times in which eminent characters lived: and, as far as I am able to anticipate, there will be little, consistently with my plan, and considering what has been previously accomplished, to execute. I commence immediately with the *Hommes et Dames Illustres* of BRANTOME; of which the best edition, incorporating all the works of the author, is that published at the Hague in 1740, 12mo. fifteen vols.† Brantome is

spirit with which Mr. Southey has executed all his articles in the *Quarterly Review*, connected with METHODISM, most strikingly appears in his reputed review of the works of *Huntingdon, the Coal-heaver*: see vol. xxiv, p. 462.

\* Perhaps I ought to have referred the reader, in regard to the lives of *foreigners*, to the pages of Brunet, vol. iv. p. 456, for an account of publications exclusively confined to LOCAL biography. Not a city in Italy, nor perhaps in France, but what has had its quarto or folio printed record of the eminent men whom it has brought forth. Something, and much similar, may be said of our COUNTY Histories. They frequently contain Memoirs and Memorials of eminent men, no where else to be found—and among *living* writers of topography, I know of few who shew so commendable a partiality to this department of research, at the Rev. Mr. SURTEES, author of the magnificent history of Durham, in three folio volumes.

† This edition, which contains historical annotations, in neat calf

frequently a most amusing and instructive writer ; but his naïveté often borders upon what must be considered not a little licentious. He has preserved many important facts, as well as entertaining anecdotes, which must have otherwise perished. It is pleasant to find the unaccountable omission of his name by Laharpe, supplied by a short, but smart notice of him, by Barbier.\*

As I have begun with French Memoirs, or works written in the French language, I will continue and conclude with them : observing, by the way, that, of all species of writing, it is one in which the French excel the most ; even in their own literary republic : —and it is quite clear, that we have few productions,

binding, may be worth 5*l.* 5*s.* The principal portion of Brantôme's works consists of his *Mémoires des Grands Capitaines Français* ; and I should think that his pages might be foraged with success by the great Scotch novelist. We heartily thank the Sieur de Brantôme for what he has handed down to us relating to our favourite Mary.† Many of his female characters are hit off in a manner to justify the observations of Barbier.

\* Barbier's observations are these :—“ Cet auteur, qui avoit la génie de la cour, s'est plu à peindre les hommes avec ces traits qui attachent l'esprit et remuent le cœur. Il assaïssoit les faits les plus curieux du sel de son style, qui n'étoit fait que pour lui seul. Comme il avoit participé aux désordres qui regnoient alors parmi les courtisans, il faut être en garde contre certaines licences, auxquelles son imagination se livre trop aisément.” *Bibl. d'un Homme de Gout.* vol. iv. p. 17. Renouard, not very vaguely, surmises, that it may be probable, in the present rage for reprints, that some one may republish the works of Brantôme : the Paris edition of 1787, in eight vols. 8vo.

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† We owe to Brantôme, I believe, the preservation of the affecting song which Mary sung, in the vessel, while quitting the shores of France to return to her kingdom. Yet there may be reasonable doubts of its authenticity. Was the sensitive mind of a woman, in *her* situation, in a state to warble ditties ?

of a similar character, which can pretend to vie with them, and none that can eclipse them. La Harpe has given a good notion of the quality and effect of memoir-writing.\* Three of the greatest statesmen of France have had their names and transactions incorporated in a series of Memoirs, which cannot fail to be familiar to the well-educated "Young Man." I mean **SULLY**, **RICHELIEU**, and **RETZ**.† La Harpe

being in little request. *Cat. de la Bibl. d'un Amateur*, vol. iii. p. 294. Suppose the French were modernised, and pretty portraits added, from legitimate originals?

\* "Les nombreux mémoires qui nous restent du dernier siècle offrent un plus grand fonds d'instruction, et surtout plus d'agrément que les historiens. Ils représentent plus en détail et plus naïvement les faits et les personnages : ils fouillent plus avant dans le secret des causes et des ressorts, et c'est avec leur secours que nous avons eu, dans le siècle présent, de meilleurs morceaux d'histoire. Il est peu de lectures plus agréables, si l'on ne veut qu'être amusé ; mais généralement il en est peu dont il faille se défier d'avantage, si l'on ne veut pas être trompé." *Cours de Littérature*, vol. vii. p. 172.

† Brunet is gloriously communicative about various editions of the **DUC DE SULLY** : but, fortified by him and Renouard, I cannot, in conscience, allow either my young or old Collector to dispense with an edition of the original work in folio as a curiosity only. Sully is represented as sitting attentive to his own applause, in a chair of state, while his Secretaries address him thus : — "Upon which, Sir, you thought proper to act thus, or to do this, &c." The best edition of this work is that which is printed in the castle of *Sully*, by a printer of Angen, under the designation of *Amsterdam*, chez *Aléthinosgraphe*, &c. in 1638, in two folio volumes . . . Renouard boasts of a copy of it on **LARGE PAPER**, 2 vols. in 1, in ancient binding. *Cat. de la Bibl. d'un Amateur*, vol. iv. p. 136. The *Amst.* edition of the modern *Mem. de Sully*, 1723, in 12 small duodecimos, is worth a couple of guineas, if it be only for the sake of the side pocket in your travelling carriage. The quarto London (*Paris*) edition of 1745-7, in three vols. on **LARGE PAPER**, with the portraits of *Odieuvre* inserted, is scarce ;

speaks in a species of extasy of the cleverness displayed in the memoirs of the *latter* ; but an Englishman has almost a *national* feeling for those of Sully ; and where Retz is read once, in this country, Sully may be read twenty, or even forty times. Henry IV. and his prime minister remind us occasionally of our Elizabeth and her Cecil, so that the partiality is easily accounted for.

But strong and commendable as our neighbours undoubtedly are, for their *political* and *literary* Memoirs, they are culpable in the extreme for the publication of a tissue of works, under this title, which

and worth some 7*l.* 7*s.* The editions of the English translation need not be enumerated ; but that published by Miller, in four octavo volumes, 1810, with good heads by Scriven, is among the best. So popular is Sully with us, that an abridgement of it, in two octodecimo volumes, is just announced by Messrs. Whitaker. The memoirs or history of CARDINAL RICHELIEU were published in two pretty duodecimo volumes, in 1650—with a continuation in five vols. in 1667 — both by the Elzevirs. These five latter volumes are rather miscellaneous memoirs, letters, and instructions. The seven volumes, in such condition as Mons. Renouard appears to possess them, must not be precipitately hoped for. The Memoirs of CARDINAL DE RETZ (during the reign of Louis XIV.) were put forth in four crown octavo volumes, at Amst. in 1731 : to which you must join the *Mémoires de Guy Joly*, Amst. 1738, 12mo. 2 vols. : and those of *Madame la Duchesse de Nemours*, Amst. 1738, 12mo. 1 vol.—and then you have a concatenation of court and domestic intrigues, sharp and witty sayings, and most marvellous occurrences, which will cause more than ordinary surprise. Consult *Barbier*, vol. iv. p. 22. Fine, clean copies, of these seven volumes, are of rare occurrence ; and must be paid for : perhaps to the tune of 3*l.* 13*s.* 6*d.* They were all reprinted at Paris, in 1817, in six octavo volumes—worth 1*l.* 11*s.* 6*d.* in bds. As to the CARDINAL MAZARIN, the books relating to him appear to be almost numberless. Renouard has seventy-one porte feuilles, in 4*to.*, called *Recueil de Mazarinades*. It was the Duke de la

develope the sickly sentiments and disgusting intrigues of courtiers of every description. A French Duchess, of the seventeenth and eighteenth centuries, seems to have always had a secretary at her elbow, even at her toilette, to register the flippancy of her conversation, as well as the indelicacy of her conduct. I may mention the names of MOTTEVILLE, MONTPENSIER, MAZARIN, and MAINTENON,\* alone: nor must the more anti-

Valliere's copy, but is much increased by him. See *Cat.de la Bibl. d'un Amateur*, vol. iv. p. 146, for other Mazariniana.

\* These Dames, and a few OTHERS, shall be marshalled and dispatched in the following order. 1. MADAME DE MOTTEVILLE: *Mémoires pour servir à l'histoire de Louis XIII.*, &c. Amst. 1723, 12mo. 5 vols. : MADEMOISELLE DE MONTPENSIER, *Les Mémoires de* : Amst. 1735, 12mo. 8 vols. reprinted in 1776. Hear what La Harpe says about these two publications. "These Memoirs, although written with extreme negligence, are nevertheless sufficiently communicative of many particulars and anecdotes which are not wholly indifferent. Those of Madame de Motteville are better deserving of perusal, bating her extreme attachment to Anne of Austria: an attachment, sufficiently praise-worthy in friendship, but a little suspicious in history." *Cours de Littérature*, vol. vii. p. 176. Barbier designates the Montpensier Memoirs as "written with an elegant simplicity, but too crowded with minutiae and trifles." *Bibl. &c.* vol. iv. p. 23. He says those of Madame de Motteville "contain many little facts stated with great simplicity, and written with a sufficiently noble spirit." The "Young Man" must not give more than 3s. 6d. per volume for each set. The Memoirs of the DUCHESSE DE MAZARIN were published in a small volume under the title of *Mémoires de M. L. D. D. M.* at Cologne, in 1675, 12mo. They are scarcely worth purchasing. Not so those of MADAME DE MAINTENON; of which, the edition by De la Beaumelle, with critical remarks by M. de V. (Voltaire) containing a collection of her letters, 1757, 12mo. fifteen vols. must be the sought after — and may be worth perhaps 2l. 2s. Barbier's brief but brilliant criticism upon it (vol. iv. p. 45) will whet the appetitite of the curious in this lore: "but in order to know the

quated Memoirs of QUEEN MARGARET, *Sister of Francis I.* be exempted from something of a similar censure;\* while the *Amours of their Kings*, and of their *Princes of the Blood Royal*,† are chronicled in

true character (continues Barbier) of this woman, you must procure the edition of her life and letters published by Auger at Paris in 1806, 12mo. 6 vols." — and obtainable, I may add, for a louis d'or—in the Metropolis of France. Of a few OTHER Ladies, evincing the same character and talent, purchase, if you will, the *Mémoires de la Duchesse de Longueville*, 1738, 12mo. two vols.; *de Madame de Caylus*, 1804, 12mo.: best edition. Each may be worth 5s. a copy.

\* Her Memoirs were first published in 1628, 8vo. and M. Renouard is the enviable possessor of a copy of this book, once belonging to the family of De Thou, on LARGE PAPER. They were twice republished, more correctly, by the *Elzevirs*, in 1658, 12mo and for the fourth time, by Godefroy, at Liege in 1713, 8vo. A few shillings will secure a copy of either impression.

† I will here chronicle a few of these regal Memoirs, without presuming or pretending to recommend one edition, or one work, in preference to another. LOUIS XIII. and LOUIS XIV. *Histoires des Règnes de.*‡ Amst. 1720, 12mo. forming the seventh and eighth volumes of the duodecimo edition of Mezeray's history; by P. H. de Limiers. DUC D'ORLEANS: *Mémoires de — depuis l'an 1608-1636.* Amst. 1685, 12mo. To this is sometimes added, *Mémoires d'un Favory de son Altesse Royale, Mr. Le Duc d'Orléans.* Leyde, 1668, 12mo. "This little volume (says Renouard, who seems to hug his copy of it—in yellow morocco) is rare and always sharply looked after." The thorough-bred bibliomaniac scorns the tender of the copies of the reimpressions of 1669, 1670, and 1702. HENRI IV. and LOUIS XIII.: *L'Intrigue du Cabinet sous—par Anquetil: Didot*, 1818, 8vo. 2 vols. As to the pitiable tomes, under the titles of *Vie privée*, *Amours*, or *Secrets*, of these Monarchs, and especially of LOUIS XV., let them be destroyed—as lighters of fires or pipes.

† Look well after *Les Codicilles de Louis XIII.*, 1643, 24mo.: a very rare little book, and usually found in a cruelly shorn state.

*Tell these tales of Roya  
which you would destroy.*

*little left them to  
history.*

little wretched duodecimos, rendered yet more contemptible by the absence alike of wit and useful intelligence. Still there are many useful and interesting memoirs of Generals, Statesmen,\* and Philosophers, of the eighteenth century, which may be safely and advantageously placed upon the shelves of our libraries; and he, who, giving up the gratification of choosing pic-nic copies—clad in morocco, or satin-

\* Such, for instance, as BASSOMPIERE, D'ESTRADES, CONDÉ, LOMENIE, VILLEROY, and ROCHEFOUCAULT. Of the first, get the edition of *Cologne*, by *Pierre de Marleau* (not the copy by *Jourte*) Elz. 1666, 12mo. 2 vols. A pretty and rare book: worth 10s. 6d. These memoirs were recently translated (with additions) into our own language, and published by Mr. Murray of Albemarle Street, in one volume octavo. Secondly, the Duc D'ESTRADES: from 1637 to 1677. *Londres* (in fact, at the *Hague*) 1743, 12mo. 9 vols. Amusing books: and worth 1l. 4s. Of CONDÉ, see that you have the recent *Paris* edition of 1820, 8vo. 2 vols.: containing forty fac-similes of the writings of several illustrious men (including the great Condé) of that renowned family. Fourthly, of LOMENIE, COMTE DE BRIENNE. *Amst.* 1719, 12mo. three vols.: 12s. 6d. Of VILLEROY, Secretary to Charles IX., Henry III., and Louis XIII., purchase, for one guinea, the *Amst.* edition in seven duodecimo volumes. If any unexplored MSS. exist at Paris, connected with this work, a new edition should forthwith appear. But let the MEMOIRS of MARSHAL BERWICK, of which the *true* edition is that of 1778, in two vols. 12mo. on no account be omitted. It is a curious and instructive work: the notes, by Mons. Hook, are valuable. The Memoirs of James II. “written with his own hand” are frequently cited in these notes. This work may be worth 7s. 6d. Lastly, who has not heard of, if not read, ROCHEFOUCAULT? The edition of 1754, 12mo. 2 vols. is the first. The style exhibits all the strength of Tacitus, says Barbier: but the same sound critic and bibliographer recommends, exclusively, the improved and enlarged edition of *Renouard*, in 1804—with additions taken “from the autograph of the illustrious author.” This is, as it should be, a cheap book.

wood coloured calf, of sundry curious and droll editions—shall be satisfied with the **COLLECTION DE MÉMOIRES PARTICULIERS**, in sixty-seven octavo volumes,\* may obtain, at one purchase, every thing which may be reasonably desired.

The beginning of the eighteenth century witnessed the publication of perhaps the most popular volume of memoirs ever put forth in France—under the title of *Mémoires de Grammont*, of which **ANTHONY HAMILTON** was the author.† All the better French critics

\* A universal collection of particular Memoirs relating to the History of France appeared in 1785, and the following year, in sixty-seven octavo volumes: comprising two volumes of tables. “ C'est dans les Mémoires (says Barbier) qu'il faut chercher ces détails intéressans, qui plaisent davantage à l'imagination, en dépouillant la vérité de ce qu'elle a quelquefois de trop imposant dans les grandes histoires ; c'est là surtout qu'on peut voir de petits intérêts opérer les grandes révolutions.” *Bibl. d'un Homme de Gout*, vol. iv. p. 58. But read the entire article in Barbier: little more than two pages. A copy of this work in good French binding may be worth 2*l.*

† First of all, the Grammont enthusiast (for, in spite of every thing said above, two out of three of my readers will, I fear, prove to be such) must turn over the leaves of the pretty quarto edition, printed in 1772, 4*to.* at *Strawberry-Hill*: of which somewhat of a tempting description appears in the *Bibliomania*, at p. 720: and of which only one hundred copies were printed—and of these, thirty were sent as presents to Paris. The first, unornamented edition, appeared in 1749, with the works of the author, Anthony Hamilton, in six volumes, 12*mo.* Is Horace Walpole's the first ornamented edition? A copy of it may be worth 2*l.* 2*s.* As to the quarto edition of 1792—copiously and kindly as Brunet has treated it—it is a second rate production on the score of art. The octavo editions, published by Mr. Miller in 1809-12, are preferable, although less ostentatious and imposing. The engravings are stippled by Scriven. It is a very cheap book. After all, Grammont's portraits, with some trifling exceptions, admit of a happier effort of art. Good copies, from undoubted originals, executed in the style of the “ Portraits of Illus-

unite in extolling the style, wit, and sentimentality, of this book up to the skies. I may be singular in my feelings, and perhaps severe in my opinion ; but, if you deprive this work of the exquisite ease and polish of its *style*, it seems to me to contain but little wit and less wisdom. In short, one hardly knows wherefore, but the leaves of *this* book are turned over by hands, and perused by eyes, which are forbidden to be exercised on *other* books of comparatively less mischief. It may indeed be called, in too many instances, a privileged volume of systematic profligacy.

trious Personages" (see p. 503, ante) and accompanied by handsome paper and printing — to which add a few pithy, pertinent, and palatable, notes — could not fail to form a publication most agreeable to the taste of the public on the score of Art. The beautiful gallery at Althorp (from which I will fearlessly say that three of the most exquisite Grammont prints have been recently published\*) afford rich materials towards such a work : and the portrait, there, of the Countess of Grammont in particular, by Lely, is among the sweetest known representations of that interesting, and barbarously treated, original. The *best* edition of Hamilton's Works (of course including these "Memoirs") is by Renouard, in 1812, 4 vols. 8vo. : with twelve engravings from the designs of Moreau and St. Aubin. Of this edition, four copies only were printed on large paper, and one UPON VELLUM. The vellum copy (with the original drawings) is with Renouard, in seven small quarto tomes. He has also one of the large paper ; and the Duke of Devonshire, Earl Spencer, and Mr. Grenville possess the remaining three. A pretty stereotype impression of the same works, by the same publisher, appeared in 1812-16, in five octodecimo volumes.

The reader may, if he pleases, peruse the animated eulogies upon these Memoirs by La Harpe (*Cours de Littérature*, vol. vii. p. 318) and Barbier : *Bibl. d'un Homme de Gout*, vol. iv. p. 30. I accord fully in every thing which relates to style and pleasantry : ready and lively repartee : but I must be permitted to doubt the force of the wit

\* *Ædes Althorpianæ*. I allude particularly to the portraits of Nell Gwyn, the Duchess of Portsmouth, and Mrs. Middleton.

This seems to be the proper place to make mention, and most honourable mention, of a work, under the title of *Mémoires*, which is rather, perhaps, in the nature of a Biographical Dictionary—but which, for intrinsic merit, and general utility, is greatly superior to most publications of its kind. It is the *Mémoires pour servir à l'Histoire des Hommes Illustres*; of which NICE-RON is the well known author. Having before \* strongly pointed out the merits of this performance (of which indeed some few of the previous pages of this work bear evidence) it remains only to entreat the ardent Young Collector to consider these Memoirs as among the absolutely necessary foundation stones of a well chosen library.

Perhaps nothing should now detain me from noticing the most interesting collection of *Literary Memoirs*, of which, not only France, but any other country, can boast. The reader will doubtless anticipate the work entitled *Mémoires Historiques Littéraires*,

and the propriety of the moral. In other words, are intrigue and criminality to be tolerated and applauded, because the gentlemen, guilty of it, go to court, and wear flowing perukes, and white feathers in their hats?—and the ladies, equally guilty, appear in brocades of silk or satin, topped with stomachers of pearls and point lace? There is, to my old-fashioned set of feelings, a thorough heartlessness pervading the whole book: the sketches are also, at times, very flimsy, and the wit is usually pointless. But enough.

\* Let me stand excused for again referring to the *Bibliomania*, p. 71, for a high eulogy of this work. It consists of 40 duodecimo volumes—with a Supplement usually bound in four additional volumes—from the year 1729 to 1740: and a good copy of it will produce 6*l.* 16*s.* 6*d.* The biographies are brief; but the catalogue of the works of each illustrious man introduced, is usually full, methodical, and most accurate. You cannot fail to consult Niceron but with advantage.

*et Anecdotiques, &c.*, in which BARON DE GRIMM and DIDEROT\* cut the most conspicuous figures; and which forms “a piquant picture of good society at Paris, during the reigns of Louis XV. and Louis XVI.” Such is the announce in the title-page. With this may be united, the *Mémoires et Correspondance de MADAME D'ESPIGNAY.*† Similar works and publications, under the form of Letters, will be found in the next branch or division of this work, entitled “*Belles Lettres.*”

\* This work consists of seventeen goodly octavo tomes, of which the first of the three parts, into which it is divided, was published in 1812. The ensuing two parts were published in the ensuing year. Elaborate and lively reviews of it appeared in the *Quarterly* (volume ix. x. xi.) and *Edinburgh Critical Journals*. Of its fame, Renouard not inaptly observes, that “this voluminous collection has received a certain fashionable support, and the perusal of it may be considered truly amusing—but only for those who have leisure. ‘Tis an excellent work for the country.” He speaks of the great rarity of copies on VELLUM PAPER; and especially of the xviith supplemental volume, published by Barbier—which is almost unfindable in this state. *Cat. d'un Amateur*, vol. iii. p. 342. Whatever may be the degree of amusement found from the perusal of these gossiping volumes, I will put it to the sound and impartial heads of our neighbours to say, whether they do not betray a *state of society*, in the **UPPER CLASSES**, ripe for all the ruinous consequences of the revolution which followed? Grapes are not gathered from thorns, nor figs from thistles. I will just add, that a copy of Grimm, in the ordinary state, well bound, may be obtained for 8*l.* 8*s.*

† The Memoirs and Correspondence of Madame d'Espignay, which contain a good number of letters of Grimm, Diderot, and Rousseau, were published at Paris in 1818, 8vo. in three vols. There are copies, on fine vellum paper, worth perhaps 1*l.* 16*s.* “Si l'on avoit voulu ôter (says Renouard) de ce livre toutes les choses inconvenantes, il auroit fallu en retrancher beaucoup; mais le mieux eut été d'abord de ne pas les publier” *Cat. de la Bibl. d'un Amateur*; vol. iii. p. 342. These volumes may be considered rather in the light

\* This is not the correct title  
it is “Correspondance de Grimm  
et de Diderot”

There is no occasion to be diffuse on the Memoirs of the literary, scientific, political, or philosophical, characters of our own country. Many of these have been incorporated in the previous pages, under the departments of "*History*" and "*Biography*." But a few, and those popular, works shall bring up the rear of this division of "*The Library Companion*." To speak with reference to *chronology*, the memoirs of **COLONEL HUTCHINSON** and **JOHN EVELYN,\*** though

of a Supplement to the preceding work—and to the shelves of a rural residence let them be forthwith transported.

\* To commence with **HUTCHINSON** and **EVELYN**—although it were hardly possible to mention two works more dissimilar in themselves: the former developing the active spirit of a brave and generous soldier, the latter the tranquil and instructive course of life of a gentleman and a scholar. There can be no question however about the *quantity* of interest imparted by these very opposite and valuable publications. The former is read, admired, and probably in part forgotten: the latter is made up of materials, which are the property of all times, and the theme of admiration of all ages. Yet great is the praise due to the fluent and naïve *style* of the author of the *Memoirs of Colonel Hutchinson*. That author was the wife and widow of the Colonel: a woman of equal spirit, talent, and virtue. The Memoirs are those of a brave, intrepid soldier—one of Cromwell's Generals—and Member for the County of Nottingham in the Long Parliament: also Member for the Town of Nottingham in the first Parliament of Charles II. These Memoirs were published for the first time, from original documents, in a handsome quarto volume, in 1806, under the editorial care of the Rev. Julius Hutchinson, a descendant: but they are not **CONFINED** to the personal transactions of the Ancestor—for within the same pages are introduced many amusing anecdotes of several of the most distinguished characters of the times. A Life of the Authoress is also prefixed. This charming piece of biography has been most judiciously republished in an octavo form, equally to the comfort and economical convenience of all readers and lovers of the tempestuous and hardy period to which they relate. An excel-

wholly dissimilar in their contents, are alike admirable in their intrinsic merits, and should be among the

lent review of the work appeared in the xiiiith volume of the *Edinburgh Review*.

And now, more than “a little word,” for the gentle EVELYN. There can scarcely be a reader in England, Scotland, or Ireland, but what, through the medium of Reviews and Magazines, has had *some* acquaintance with the *MEMOIRS* of this amiable and accomplished man: apparently, the ornament of every circle, and the object of general applause, during the latter part of the seventeenth century. Evelyn was at *least* the Sir Joseph Banks of his times. I have before\* had occasion to notice his intimacy with the leading families of rank, which appears little, if at all, to have spoilt his natural frankness of manner, and sincerity of character—but for these “*MEMOIRS*” which have lately furnished such a source of amusement, and such a general theme of praise, singular to remark, posterity is indebted for them to—an accident—the relation of which will afford one of the most *AMUSING ANECDOTES* of literary History. It is here given on authority which cannot be questioned:

At the beginning of April, 1813, Mr. William Upcott (author of the most valuable bibliographical work extant on *British Topography*) went to Wotton, in Surrey, the residence of the EVELYN FAMILY, for the first time, accompanied by Mr. Bray, the highly respected author of the *History of Surrey*, and acknowledged editor of John Evelyn's *Memoirs*, for the purpose of arranging and making a Catalogue of the Library, which had been thrown into much confusion by its removal for safety, in consequence of accidental fire in an outbuilding. Early in the following year (1814) the task was completed. Sitting one evening after dinner with Lady Evelyn, and her intimate friend Mrs. Molineux, Mr. Upcott's attention was attracted to a tippet, being made of feathers, on which Lady Evelyn was employed:—‘ We have all of us our hobbies, I perceive My Lady’ said Mr. Upcott—‘ Very true,’ rejoined her Ladyship. ‘ And pray what may *yours* be?’ ‘ Mine, Madam, from a very early age, began by collecting *provincial Copper Tokens*—and, latterly, the *hand-writing* (or autographs)† of

\* *Aedes Althorpianaæ*, vol. i. p. xlvi, &c.

† I make no apology for engraving a lengthy sub-note upon a note—of no very

foremost of my Young Man's acquisitions in the English department of Memoirs. I will only briefly

men who have distinguished themselves in every walk of Life—  
 “*Hand writings!*” answered Lady E. with much surprise—“what do you mean by *handwritings*? surely you don’t mean **OLD LETTERS**?” at the same time opening the drawer of her work table, and taking

moderate dimensions: but, really, Mr. Upcott might well have expressed his unqualified love of **AUTOGRAPHS**, when he was, and is, in the possession of such a Collection, of this description, as the like before—for an *Individual*—hath never been heard of. And be it further premised, that these precious original relics of past times are preserved in a most inviting parlour-like boudoir, fully equal to the above mentioned mysterious “*ebony cabinet*” into which the Owner freely invites every Lady and Gentleman who has any love or curiosity about “the olden time.” There you sit, and look about you, as if you were holding familiar converse with the great Originals—whose letters, memorials, or journals, in their genuine, unsophisticated condition, are contained in not fewer than **ONE HUNDRED AND FIFTY FOLIO VOLUMES**—arranged in chronological order, and coated, in an *uncut state*, in morocco and russia bindings. Hereafter followeth a list of these truly interesting treasures :

	VOL.
Sovereigns (British) and their issue, . . . . .	1
— (Foreign) — — — — , . . . . .	2
Letters of Frederick III. King of Prussia, . . . . .	1
State Documents signed by Kings of France, from 1319 to 1811, . . . . .	2
— — — — of French Kings, Statesmen, Generals, &c. . . . .	2
Official Despatches, and other Documents, from the French army in Italy, from 1800, to 1810, . . . . .	3
— — — — — in Egypt, . . . . .	1
Letters by Cardinals, from 1647, to 1714. . . . .	1
— — by the most distinguished Englishmen, in every walk of Life, termed <b>LIONS</b> , . . . . .	6
— — by Foreigners, chiefly French, . . . . .	4
— — of English Nobility, from 1544 to 1704, . . . . .	2
— — — — to the present time, . . . . .	8
— — by the Countess of Sunderland to J. Evelyn, . . . . .	1
— — by Archbishops and Bishops, . . . . .	3
— — Miscellaneous, from 1553 to 1620, . . . . .	3
— — — — Statesmen and Warriors, . . . . .	1
Miscellaneous Papers, from 1560 to 1757, . . . . .	1
Accounts of Monies Paid and Received for Robert Earl of Leicester, . . . . .	2
Orders of House of Peers during the late Queen’s Trial, . . . . .	1
Franks of the House of Peers, . . . . .	1
— — Commons, from 1676, . . . . .	3

mention BALLARD'S *Memoirs of Learned Ladies of Great Britain*; the Memoirs of the Earls of Warren

out a small parcel of papers, some of which had been just used by Mrs. Molineux, as patterns for articles of dress. The sight of this packet, (though of no literary importance, yet containing letters written by eminent characters of the seventeenth century—more particularly one from the celebrated *Sarah, Duchess of Marlborough*.)

	VOL.
Lord Halifax's Official Correspondence, . . . . .	1
Letters, Ambassadors, . . . . .	1
— Public Men, . . . . .	3
— of Sir William Curtis, . . . . .	1
— Baronets, . . . . .	1
— Authors, general, . . . . .	30
— Poets, . . . . .	2
— David Hume, . . . . .	1
— Painters and Engravers, . . . . .	7
— Military and Naval, . . . . .	3
— Law, . . . . .	2
— Medical Men, . . . . .	2
— Clergy and Non-conformists, . . . . .	5
— Antiquaries, . . . . .	2
— Eminent Females, . . . . .	2
— on Natural History, to and from Emanuel Da Costa, . . . . .	13
Original Theatrical Leases and Agreements . . . . .	3
A volume of Theatrical Documents in the handwriting of J. P. Kemble, . . . . .	1
Dramatic Characters, . . . . .	2
Scientific, . . . . .	2
Ralph Thoresby's Autographic Correspondence, . . . . .	1
My Own, ditto . . . . .	2
Other Miscellaneous Autographs, not included in the foregoing List, say . . . . .	12
BESIDES,	
Letters of Bishop Nicolson, . . . . .	1
— Browne Willis, . . . . .	1
Book Collectors, Coin Collectors, &c. . . . .	3
J. Evelyn's Catalogue, written by himself, . . . . .	1

These form 154 volumes—but when the whole are bound, the *five* may be altered to *seven*: to each volume, it has been Mr. Upcott's aim to insert the portrait of the individual writer, if attainable, together with short biographical notices. Next to *this* Collection of Autographs and Original Documents, I should pronounce that of my friend Mr. DAWSON TURNER, of Yarmouth, to be . . . That gentleman mediates a publication connected with them.

*and Surrey, by WATSON ; the Genealogical History of*

afforded the greatest pleasure to Mr. U. who took occasion to express his exceeding delight in looking them over. "Oh!" added Lady Evelyn, "if you care for papers like *these*, you shall have plenty; for SYLVA EVELYN (the familiar appellation applied to John Evelyn by his descendants) and those who succeeded him, preserved all their letters." Then, ringing for her confidential attendant, "Here," said her Ladyship, "Mr. Upcott tells me that he is fond of collecting old letters:—take the key of the *Ebony Cabinet* in the Billiard Room—procure a basket and bring down some of the bundles." Mr. Upcott accompanied the attendant, and having brought a quantity of these letters into the dining room—passed one of the most agreeable evenings imaginable in examining the contents of each packet; with the assurance, from Lady Evelyn, that he was welcome to lay aside any that might add to his own collection.

The following evening, the delicious Ebony Cabinet was visited a second time, when Evelyn's "*Kalendarium*," as he entitled it, or Diary—a small 4to. volume, without covers, very closely written with his own hand, presented itself!

Although this interesting family document had been for some time unnoticed—Lady Evelyn, it has been shewn, was far from being careless in preserving it—having lent it from time to time to her particular friends—but at the same time she considered its contents as not of sufficient importance for publication, and it was not until the middle of the year 1816, that she was induced to consent to its appearance in print. As her ladyship died November 12, 1817, she of course did not witness the favourable reception which the volumes met with from the public.

And now, before I proceed farther, will the reader forgive my asking him whether the foregoing anecdote be not among the most singular and gratifying, of its kind, extant? Such then was the origin of the Memoirs of Evelyn, as they are now before the public. Two editions of them, each in two royal quarto volumes, have been nearly disposed of. Will the publisher (Mr. Colbourn) allow me to suggest whether an *octavo* reprint might not be extremely acceptable? For, dear as is Evelyn's memory, and delightful as are the contents of these wide-spreading quartos, it is not within the compass of every man's purse to allow him to become master of such treasures. Whereas,

the *House of Every*, by ANDERSON, and the *Memoirs of*

in an octavo form, this work would have a rapid and extensive sale. Yet in another point of view—and to prove how varied and interesting are the contents of these volumes—even an *enlarged* edition might be tolerated: that is to say, an edition with brief and pertinent notes, containing sketches of the parentage, birth, education, life, behaviour, death, and character, of a great number of the most illustrious personages of the times, and with whom Evelyn was well acquainted. Let *both* propositions be reflected upon. Meantime, it is gratifying to know, that a *third* volume, containing the small, detached, works of Evelyn (including his *Sculptura*, but excluding the *Sylva*\*) is about to be published in a quarto form, as “companion meet” for its precursors, the *Memoirs*. A good copy of Evelyn, even in white calf binding, with full charged gilt tooling, may be had for 5*l.* 15*s.* 6*d.* These tomes are delightful “Library Companions” for the country—on retreating, for the autumnal season, from the “fumum, et opes, strepitumque” of our noisy and murky metropolis. And happy the country gentleman who forms his taste, and regulates his conduct, by the example of JOHN EVELYN! But there would be no end to the indulgence of a subject of this kind: and therefore, in conclusion, I earnestly recommend a perusal of a notice of these *Memoirs* in the *Quarterly Review*, vol. xix. p. 1-54, of which Mr. Southey is the reputed author: and which is executed perfectly “con amore,” and in the Reviewer’s very best manner.

WATSON’S *History of the Ancient Earls of Warren and Surrey*, 1782, 4*to.* 2 vols. may be, and doubtless is, a valuable book to the antiquary; but it has little general interest. Yet it holds up its head in the market, to the tune of 4*l.* 4*s.* in an uncut state: see *Payne’s Cat.* 1822, no. 5811. Clothed in russia binding, you have it, in the

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\* “Or a *Discourse of Forest Trees*,” &c. The first edition was in 1664, in a slim folio form: and I once handled at Mr. Triphook’s, a copy of “this first edition,” in such delicious blue morocco attire, sprinkled with stars, and intersected with harmonious lines, that I know not if I would have exchanged it even for a morocco copy of what is considered to be the best edition—that by Dr. Hunter, in 1776, 4*to.* 2 vols. now worth about 2*l.* 12*s.* 6*d.* This again is said to be improved in a subsequent edition of 1812, 4*to.* 2 vols.: containing the Editor’s “last corrections;” and worth 4*l.* 14*s.* 6*d.* in substantial calf binding.

*the Hollises*, by Messrs. HOLLIS and DISNEY,\* in order to make way for a work of, which the success can scarcely be doubted, from its extensive sale, under a new title, and expanded into fourteen not very portable octavo volumes. The reader immediately anticipates the *Biographical and Literary Anecdotes* of WILLIAM BOWYER, (Printer) and of many of his learned Friends;

same catalogue, for 5*l.* 5*s.* Of the *House of Yvery*, by Anderson, published in two capacious octavo tomes, 1742, dear and covetable is the possession of a **PERFECT COPY**. It has long been accounted a crack article in the most finished collection. Mr. Dent points with little short of ecstacy to his fine copy of it: but “the copy of copies” (as I learn) is that in the possession of Mr. Baker, of St. Paul’s Church yard — belonging to his late brother: a gentleman, most curious in treasures of this description. A perfect copy of this very odd, but not very diverting, work runs hard upon twenty guineas. To be perfect, it should contain four additional portraits of the *Rawdon Family*, by Faber; which are scarce.

\* THOMAS HOLLIS has been considered as the “ultimus Romano-rum,” in his way. He was, in other words, a “dear Liberty Boy;” and patronised the works chiefly of *Harington*, *Toland*, and *Sydney*—of each of whom he edited some opuscula, but particularly the “*Discourses on Government*” of the latter—in one handsome quarto volume in 1763—now worth 2*l.* 2*s.* His own *Memoirs* were written by his son THOMAS BRAND HOLLIS, and published in 1780, with engravings of the heads of Milton and Sydney, in two quarto volumes; of which I find a copy, with “fine impressions of the plates, new and very neat” marked at 5*l.* 5*s.*—and another, 2 vols. in 1, at 3*l.* 13*s.* 6*d.*—in the catalogue of Messrs. Payne and Foss. The books of Mr. Brand Hollis were usually bound in red calf, lettered perpendicularly with the cap of liberty on the back: and they are now dispersed all over the country. His books and coins, &c. were sold about 1816: and among the latter, a very small gold piece of Edward III., produced the gigantic sum of 96*l.* The life of Mr. Brand Hollis was written in 1808, 4*to.* by the late Rev. Dr. Disney, who in fact succeeded to his real and personal property: and the life of Dr. Disney, in turn, (“so runs the world away!”) has been written by his son, the present Thomas Disney, Esq.

first published in a quarto volume, 1782: by his partner and successor the present octogenarian Mr. JOHN NICHOLS.\*

There is hardly an instance on record of such an expansion of an original biographical work; and the extended flat surfaces of Mr. Perkins's steam-discharged bullets, must not be mentioned in the same breath as proof of a greater miracle.† The *Anecdotes* of Wm. Bowyer are now called *Nichols's Anecdotes of the Eighteenth Century*. To the first nine volumes, an excellent Index has been added; and running one's eye down the names of persons, in the alphabetical order in which they occur, we find such a **BODY OF PERSONAL ANECDOTE** as almost irresistibly compels us to buy the work—costly as it has now become,‡ and to make it a sort of “travelling,” as well

\* I say “octogenarian,” because it is more probable that Mr. Nichols touches his eightieth, closer than his seventieth, year; inasmuch as his physiognomy appears in the pages of a certain *Decameron*, (vol. ii. p. 403) as a Septuagenarian, six years ago. In regard to the original quarto volume, called *Anecdotes of Bowyer*, it cannot be denied that it is one of the pleasantest and most instructive books of *Literary Anecdotes* in the world. It is now hardly vendible, from the increased matter of the new edition.

† That this passage may not appear mysterious and inexplicable to posterity, be it known that Mr. Perkins, (see p. 537, ante) celebrated for his extraordinary and successful experiments in steam, has invented a process, by the same means, of discharging *two hundred bullets in one minute*, from a double barrelled gun — against a point-blank iron target, at about thirty-six feet distant — and, with such force, as to cause the bullet to be flattened to the width of a-six-part of an inch, and to an inch and a quarter's diameter of a circle.

‡ The first ten volumes, including the Index, is worth 10*l.* 10*s.* in good calf binding. The remaining sell for about 1*l.* 7*s.* in bds. I believe every copy has left the warehouse of Mr. Bowyer Nichols,

as a “ Library ” Companion. The hand that has directed the spade, in the digging of such materials, now rests from its labours — but not in the cold regions of the tomb : for it is yet raised in begging a blessing upon those, who, I am persuaded, will inherit the virtues, as well as the name, of the venerable Suppliant.

### ADDITIONS.

I cannot consent to dismiss the foregoing pages, without an “ Addition ” or two which properly belongs to this department of the “ LIBRARY COMPANION.” As these Additions will be included in the “ General Index,” there will be no difficulty in referring to them.

At page 543, I should have probably noticed the *Vie d'Henri Quatre*, by HARDOUIN DE PÉRÉFIXE,\* and the *Mémoires de MARGARET DE VALOIS*, the first Queen of that monarch ;† but, as over and over again observed, the reader must not consider this volume as *complete* in any *one* department of literature which it has undertaken to develope. Were it so, the same reader would have had as many *volumes* as *departments*.

the publisher, and son of the above lauded octogenarian. The success of such an extensive and costly work shews the fondness of the English for LITERARY ANECDOTES.

\* The beautiful edition of this interesting piece of biography by the *Elzevirs* is, when in fine condition and bound in morocco, worth about 1*l.* 1*s.*

† The English translation of these Memoirs, by Codrington, is now a scarce book, though it may be obtained for a few shillings. They are well deserving of perusal.

And may not, by way of by play, a notice of the *Apology of the Life of Colley Cibber*, written by that dramatist himself, occupy a few moments of our attention? It is perfectly a performance *sui generis*: full of humour, candour, pleasant prattle, and odd incidents and conceits. Mr. Chalmers, in his *Biographical Dictionary*, vol. ix. 346-9, has done substantial justice to the character of the author. This very popular volume first appeared in 1740, 4to. and has been frequently reprinted; but I recommend the recent elegant octavo reimpression of it, in 1823, published at 15*s.* There are monotonous moments in life, when the flagging spirits may be recreatèd and strengthened by the perusal of Colley Cibber's *Apology for the Life of an Actor*.\*

At page 520 there is an omission of a somewhat grievous nature; namely, that of the *PARENTALIA*, or *Memoirs of the Family of the WRENS*, published in a handsome folio volume, in 1750; of which a copious account appears in *SAVAGE's British Librarian*, vol. ii. p. 241-277. This is a noble, gentlemanly looking book, and full of valuable materials; a proud and imperishable monument of family worth. The mezzotint portraits of *Bishop Wren*, *Dean Wren*, *Sir Christopher Wren*, and *Christopher Wren*, (the son of Sir Christopher, and author of the work,) command our attention, and delight our hearts. A good copy of this desirable book is worth 10*l.* 10*s.* A new edition of it, with additions, and plates—together with a fresh por-

\* My friend, Mr. Joseph Haslewood, usually reads it in the March and November months; and it will be the amusement of his old age (he says) to distend it into three bulky tomes by the illustration of appropriate prints.

trait of Sir Christopher—without any other portrait—has been recently published in a large 4to. volume, by Mr. Elmes, architect, at the price of 3*l.* 3*s.* in bds.

The *Strawberry Hill Press*, which, upon the whole, sent forth more trivial than solid works to the public, conferred nevertheless a considerable obligation upon it by printing the *auto-biography* of EDWARD LORD HERBERT of CHERBURY, in a neat quarto volume, in 1764: with a portrait of the author, lying under a tree, engraved by Walker from an original of A. Oliver.\* This work, was reprinted by Dodsley, for sale, in 1770, 4to.; and a second reimpression appeared in 1792. Old William Cole, the great Chronicler of scandal in the times in which he wrote, designates this work, not inaptly, as being “most romantic,” and the author of it as “the vainest of all mortals, as also the most of a Quixot, a character one would not expect in the author of “*De Veritate*.”†

We have recently had a new edition, under the

\* The reader, if he feel so disposed, may consult the *Bibliomania*, p. 718, for particulars about the Strawberry Hill edition: from which it seems uncertain whether 100 or 200 copies were struck off. It is now worth about 3*l.* 3*s.*: with the “Genealogical Table of the Herbert Family” annexed; and which Walpole strove anxiously to suppress on account of its inaccuracies. The Dodsley reprint may be worth 7*s.* 6*d.*

† Consult Bliss’s edition of *Wood’s Athen. Oxon.* vol. iii. col. 242. And for a specimen of the rhodomontade stuff of the noble biographer, read the extract in col. 239, note 4. The work, *De Veritate*, &c. alluded to by Cole, was that in which Lord Herbert openly professed Deism, and which was first published at Paris in 1624, 4to. The motives which induced the author to write this work, are stated at p. 171 of his Life; and in *Granger’s Biographical Hist. of England*, vol. ii. p. 319—as noticed by the diligent and exact Editor of Wood.

care of Thomas Roscoe, Esq. of the Life of that most capricious man and wonderful artist, **BENVENUTO CELLINI**; of which I understand the original Italian text\* to be a singularly naïf and amusing volume. Dr. Nugent was the first translator of it ("from the original Tuscan") in 1771, 8vo. 2 vols.; a book, by the by, of no ordinary occurrence. The **PORTRAIT**, prefixed to Mr. Roscoe's edition, is unworthy, in all respects, of the character of the work.

Reluctant indeed should I be to dismiss these pages to the world, without, not only the mention, but the strong recommendation, of *Mason's Life of Gray*, 1775, 4to.: with a portrait of that eminent poet prefixed. I should rather perhaps call this book, *Gray's Memoirs of Himself*, as the biography is composed chiefly of the poet's own letters. Delightful indeed are these "Letters :" evincing the taste of a virtuoso, the attainments of a scholar, and the gaiety of a classical wit. The neatest and best edition of Mason is that printed in 1778, at York, in 4 vol. crown 8vo. worth about 24s.: but, of all the portraits of Gray, I consider *that* prefixed to the quarto, as decidedly the *best*.

The auto-biography of **GILBERT WAKEFIELD** should not be forgotten. These memoirs were written and

\* The auto-biography of Cellini was published by Martello, without date (but 1730) in 4to.: a volume, which must find a place in all curiously furnished cabinets. It is rare.† Avoid the counterfeit of it published at Florence, which has the "table of Persons" with the pages numbered. A new edition of it appeared at *Milan*, in two quarto volumes, 1810, of which the first few leaves only are enriched with various readings: but a good edition of the *Works of Cellini* appeared in 1806, 8vo. 2 vols. forming part of the **ITALIAN CLASSICS**. Cellini's name, in bronze and silver relievos, is as frequently profaned as that of Rafaelle in china vases and salvers.

† The original MS. written at the dictation of Cellini, is still at Florence.

published by himself in 1792, 8vo. and a new and enlarged edition of them appeared in 1804, in two similar volumes. The work is almost purely scholastic ; that is, it develops little more than the habits, feelings, and pursuits of a secluded student, enamoured of his books. A scholar, and an ardent and multifarious one, Gilbert Wakefield undoubtedly was ; but, with his talents and attainments, we regret that a more elegant and interesting air is not given to the pages of his biography : and while the sincerity of his religious principles, and the integrity of his private life, cannot fail to be readily admitted, it must be regretted that these excellent qualities did not produce a more placable temper in argument, and a more peaceful tone in literary and political controversies. Why should human beings, gifted as was Gilbert Wakefield, dip their pens in *gall*, when there is abundance of *milk* within their reach ? And why do eminently intellectual characters seem to strive their utmost to make us disgusted with the pursuits and consolations of Literature ? Nevertheless, let Gilbert Wakefield's biography find a place upon the shelves of the curious—for a sum somewhat less than a sovereign.

It is not long ago, since there appeared one of the most entertaining volumes of Literary Anecdotes imaginable ; the materials of which furnished Johnson with much of his biography of Pope and his contemporaries. I allude to that of which JOSEPH SPENCE, the friend of Pope, was the author ; and of which the enlarged edition, under the editorial care of Mr. Singer, is by all means to be procured. The ample and able notice of this volume 1820, 8vo. (purchasable

for some 15s.) in the *Quarterly* (vol. xxiii, p. 400) will shew the necessity of its being admitted into such company as will be found in an elegantly furnished library. It is, in all respects, a charming book: and the well known title is, *Spence's Anecdotes of Books and Men.*

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If, during the perusal of the last fourscore pages of this work, the refined reader shall conceive that I have not extracted the proper "pith and marrow" for that department of a library which is connected with "BIOGRAPHY, MEMOIRS, and ANECDOTES," let him, by way of a supplemental rider, turn his eyes towards "The Sources of Secret History," as developed in Mr. D'Israeli's *Second Series of Curiosities of Literature*, vol. iii. p. 210: and, from the whole, draw those inferences which are fairly deducible from a union of the two works. Contemporaneous BIOGRAPHY (when built upon truth,) is as a fresh, speaking picture, from the hand of a powerful master. HISTORY is something like the same picture, rendered faded by time, or copied by the hand of an inferior artist.

## PHILOLOGY AND BELLES LETTRES.

Bibliographers usually commence this instructive department of a LIBRARY with an account of the principal works upon *Grammar* and *Lexicography*; as well as with a copious list of Grammars and Dictionaries themselves. The propriety of such a commencement may be questionable; because "*Philology*" seems to imply a competent knowledge of languages, and the power both of selecting what is good and rejecting what is bad. It is as a field, varied with innumerable flowers and weeds; some nutritious, others poisonous; but the Collector is supposed to have a *previous* knowledge of the respective properties of the plants which he sees before him. Grammar and Lexicography may therefore more properly be classed in a *distinct* department.

Here, however, they can be only slightly noticed as the incipient branch of our enquiries: and, once for all, as Bibliographers have so determined it, it may be rather folly than wisdom to disturb the established order. It so happens, however, that the greatest *Philologists* of this country, (for there is little or no space for the notice of those of our continental neighbours) at the revival of Literature, were the greatest *Grammarians*; and, here, the names of STANBRIDGE, JOHN DE GARNELANDIA, WHITTINTON, HOLT, LILYE, and other similar authors, crowd upon our recollection. To enumerate the various editions of their grammatical works, would be to count the pebbles on the western beach of

Brighton. Yet, a *total* silence respecting these productions might be thought too tantalising for endurance ; and therefore, in compassion to those readers who *desiderate*, rather than to those who *possess*, the interminable slim quartos, put forth by the forementioned pedagogical Worthies, I string a few of the rarer and more precious editions together, in the subjoined note.\*

\* First of JOHN STANBRIDGE; concerning whom Wood (*Athen. Oxon. Edit. Bliss*, vol. i. col. 39) is copious in commendation, although he seems to have been little acquainted with his works. The reader may also consult the note in the *Typ. Antiq.* vol. ii. p. 95. I take Stanbridge's first grammatical treatise to have been his *ACCEDEENCE*; of which Wynkyn de Worde printed the *Edit. Prin.* in "*Caxton's House at Westminster.*" Mr. Douce has a copy of this very rare volume ; which is complete in thirteen leaves. *Typ. Antiq.* vol. ii. page 172-324. But a cloud of mystery and doubt hangs over the earlier impressions of this work. *Id.* p. 95. The *VOCABULARY* of Stanbridge was first printed in 1500, 4to. A specimen of it is given at p. 92 of the work last referred to. The editions are innumerable. De Worde continued to republish it till as late as 1532. The *PARVULORUM INSTITUTIO*, by the same author, is a collection from his other treatises ; and I know of no edition earlier than 1520. See p. 93 of the *Typ. Antiq.* For other pieces by Stanbridge, consult Wood *ut supra*.

Of JOHN DE GARLANDIA, the *Synonymes* are probably the first grammatical production. If not printed in 1496, by Pynson, they were doubtless printed in 1500 by both Pynson and De Worde, till as late as 1510, and probably later. The reader is referred to the particular account of some of these impressions in the *Typ. Antiq.* vol. ii. p. 97, 406, &c. The *Multorum Vocabulorum Equivocorum Interpretatio* was probably the most popular work of I. de Garlandia. It was printed as early as 1500, and as late as 1517, (if not later) by Wynkyn de Worde. Concerning the editions of this work, as well as of some account of the author, consult the *Typ. Antiq.* vol. ii. p. 96, &c. OH, RARE ROBERT WHITTINTON ! how shall I attempt to describe the innumerable impressions of thy almost innumerable grammatical works ? ! Betake thee, gentle reader, to the *Typ. Antiq.* vol. ii. p. 172, &c. where not fewer than thirty pages are devoted to them,

To these "Worthies," must be added two others, of no very dissimilar character, but perhaps of greater as productions from the press of Wynkyn de Worde alone, beginning as early as 1513. Again, at page 449, are five pages containing an account of such as were printed by Pynson, beginning with the date of 1515. Happy however shall HE be, who, among the Opuscula of Whittinton, gets possession of such a copy of the "*Epigrammata, cum Quibusdam Panegyricis*," &c. 1519, 4to. as is described (*op. cit.* page 181) to belong to Mr. Heber: and see Bliss's note upon the original ms. presentation copy (to Cardinal Wolsey) UPON VELLUM, in the Bodleian Library—as well as a compressed list of Whittinton's works. *Athen. Oxon.* vol. i. col. 56. Messrs. Payne and Foss mark a copy of the *Grammatices Prima Pars*, 1527, "scarce," at 1*l.* 1*s.* Of JOHN HOLT—who "carried on the art of pedagogy so zealous, that, by his admirable way of teaching the faculty of grammar, many from his school were transplanted to the several colleges and halls," &c.—we have, unluckily, little or no biographical materials: and the only work which we can fasten upon, with certainty, as the production of his pen, is the "*Lac Puerorum, or Mylke for Children*;" which Wood gratuitously imagined to have been first printed in 1497. *Athen. Oxon.* vol. i. col. 15. Mr. Heber possesses the only known copy of this work, printed by Wynkyn de Worde, without date, in 4to.: which seems to have been unseen by Tanner, Pits, and Bale, although, as he observes, it is noticed by each. In the *Typ. Antiq.* vol. ii. p. 380, I have given an account of this rare book, with a fac-simile copper-plate of the mode of instruction. This volume was obtained, if I remember rightly, along with several others of the same covetable character, in fine condition, from Mr. Stace the bookseller. Such a book as that just described, is "meat for men" as well as "milk for children."

Of WILLIAM LILYE, the venerable father of "*Propria quæ Mari-bus*" and "*As in præsenti*" I cannot discover any impression of his famous work upon the *Eight parts of Speech*, or his *Short Institution*, or method of knowing Grammar, &c. (in which the first named portions of Grammar occur) during his life time, and he died in 1522. Doubtless there must have been several impressions, and Wood notices some as early as 1513: but, as Dr. Bliss has observed, "the real share each person had in Lilye's celebrated grammar will be

pretensions to the applause of posterity; the more so as one of them published the *first arithmetical treatise* in this country. I mean TONSTALL, Bishop of London. The second was a yet more illustrious name in the annals of philology: THOMAS LINACRE\*—at

found in the preface to Ward's edition of it, which was copied into the *Biographia Britannica*." The earliest edition of the "*De Octo Partibus*"—is that by Berthelet, in 1540; but a glorious copy of Lilye's Grammar of 1542 (also by Berthelet) printed UPON VELLUM is in the Cracherode Collection in the British Museum. See *Bibliogr. Decameron*, vol. ii. p. 370. W. Lilye was the first head master (appointed by Dean Colet the founder) of St. Paul's school. But these Grammarians, or Pedagogues, were starch and testy fellows, and sometimes loved to have a *scratch* at each other. It may be doubted whether, from the account of Wood (*Athen. Oxon.* vol. i. col. 34) Whittinton and Lilye had not a "battle royal" together in the church-yard of "Powles"? — to the great delight of the boys and bystanders. Did they fight with fists, or with whips—such as they laid upon the backs of their scholars? See the wood-cuts, *passim*.

And here, a word only about the ELEVEN GRAMMARS — supposed by Palmer to have been printed by Caxton; of which copies are in Lord Pembroke's library at Wilton. From the notice in the *Typ. Antiq.* vol. ii. p. 369, the reader will immediately see that I consider them non-entities, as the productions of Caxton. Recently, my friend Mr. Heber has *seen* these Grammars, and they turn out to be, as conjectured, the works of Whittinton printed by W. de Worde.

\* I learn from the judicious notes of the Editor of Anthony a Wood, that the best Life of the celebrated THOMAS LINACRE is given in Dr. Aikin's *Medical Biography*, 1780, 8vo. Linacre was equally famous for his grammatical and physical publications. He was a clergyman by profession; but both Wood and Aikin (according to Bliss) appear to have been ignorant of his inordinate powers of digestion for pluralities. I have only to do with him as a Grammarian; except that it may be worth while stating, that his edition of *Galen, De Temperamentis et de inæquali temperie*, printed by Siberch at Cambridge in 1521, is supposed by Warton and Bliss to be the *first*

once a grammarian, a physician, and the most accomplished scholar of his day. Their more particular works are briefly noticed below.\* But in this phalanx

book printed in England in which the *Greek type* was introduced: but the fact is not so, unless it be meant to apply to *Greek metal types*: since Greek letters, by means of *wood*, will be found in the *De Concinnitate Grammatices &c.* of Whittinton, printed by Wynkyn de Worde in 1519: see a fac-simile of these letters in the *Typog. Antiq.* vol. ii. p. 180. A copy of Linacre's work, just mentioned, and printed UPON VELLUM, (being the presentation copy to Henry VIII.) will be found in the Bodleian Library—"given to the University by Dr. Clayton, regius professor of physic in 1634." See *Athen. Oxon.* vol. i. col. 44, note 8. This however is not the edition printed by Siberch. To return to Linacre's grammatical productions. What Wood calls his "*Rudiments of Grammar*"—and which book, continues he, "hath ever since been the cynosura for many of our best grammarians," has, in fact, no existence under such title. Dr. Bliss assigns to it the date of 1524, which I take to be that exclusively applicable to the *De Emendata Structura Latini Sermonis*, described in the *Typog. Antiq.* vol. ii. p. 511: and to this work, in all probability, Wood's compliment is to be transferred. A copy of this work of Linacre should be in all judiciously formed libraries; but I cannot encourage a hope of it, even from Mr. Thorpe's catalogue, under the sum of 2*l.* 2*s.*: especially if it be in fair and sound condition. A sound copy, from Mr. Johnes's collection, is in the library of Earl Spencer.

\* **CUTHBERT TONSTALL**, successively Bishop of London and Durham, and beyond all question one of the brightest scholars and most amiable men of his time, (dying at a very advanced age in 1559) was the first man who published a treatise on arithmetic; and whoever chooses to be at the pains of reading his *motives* for this publication (detailed in the *Typ. Antiq.* vol. ii. p. 478) will be convinced how well founded and just they were. Tonstall was in some measure a philologist as well as theologian, and although a Roman Catholic Bishop, delivered "*an oration in praise of Matrimony.*" His work, with which I have here more particularly to do, is the "*Libri IV. De Arte Supputandi,*" printed by Pynson in 1522, 4*to.* when the

of bright names, I should deem myself unworthy of the humblest place in the rank of a literary chronicler, if I omitted to notice the very uncommon, but truly valuable, lucubrations of HORMAN and PALS-GRAVE ; names, which confer celebrity on the period wherein they flourished. The *Vulgaria*\* of the former,

author was Bishop of London. It is obtainable for about 1*l.* 1*s.* in good condition. But the Bishop's own (and as I suspect *unique*) copy of it, UPON VELLUM, is in the public library at Cambridge ; where, below the frontispiece, in the author's own (sprawling) hand writing, we read as follows : “ *Cuthbertus Londiēsis eps studiosis dono dedit.*” 'Tis an exquisite copy ; sound and perfect ; but, as I suspect, on comparing it with Lord Spencer's marvellous vellum copy of “ *Hen. VIII. de septem Sacramentis.*” (also printed by Pynson) a little cropt. It measures ten inches five-eighths, by seven six-eighths. Such a book deserves such *Millerian* attention.

\* The reader, I rejoice to say, will find a full and particular account of the *Vulgaria* of WILLIAM HORMAN, printed in a small folio volume, in 1519, in the recent edition of our *Typographical Antiquities*, vol. ii. p. 479-82, supplied by a fine copy of the book in the possession of Mr. Heber. I have also availed myself of some of these curious particulars in the *Bibliomania*, p. 690. Lord Spencer possesses a copy of the reprint, by W. de Worde, 1530, 4*to.* from the Hafod library, but much cropt. Such a volume cannot be procured under 5*l.* 5*s.* Of JOHN PALS-GRAVE, where is the philological Antiquary whose heart does not beat with a fuller pulsation at the name ? His *Eclaircissement de la Langue Françoise*, (a French and English Dictionary, and the only authenticated book from the press of its printer, John Hawkins) was published in a handsome folio volume in 1530 ; and is now so scarce and dear (indeed it was always a very scarce book) as to be worth 21*l.* at the least. A very long account of it, together with the notice of five copies, will be seen in the *Typ. Antiq.* vol. ii. p. 364-9 : but of all the copies there noticed, I should pronounce that of Mr. Douce to be the finest — in primitive wooden binding, covered with dark stamped calf. I possess copious ms. extracts from this truly valuable philological volume. Another equally

and *Les Eclaircissemens de la Langue Françoise*\*. of the latter, remind the curious of two of the most precious volumes of early English philology. And here, what shall we say of the *minor* tribe of grammatical, lexicographical, and philological works? Of *Accidences*, *Parvulas*, *Lucidaries*, *Orchards of Words*, *Promptuaries for little Children, and Vocabularies &c. for Travellers*?\* There is no end of them; and

rare volume, but of a different description—also from the pen of Palsgrave, and called the *Comedye of Acolastus*, — (1540, 4to. being a translation from the Latin original of Fullonius) is described at page 308 of the work last referred to. The copy of this book in the British Museum, and that in the Bodleian library (*Athen. Oxon.* vol. i. col. 122) were the only ones known; till that at the sale of Hayley's library, which brought 22*l.* 1*s.*

\* Upon what an agitated sea of doubt, difficulty, and trouble, am I embarking, in giving a sketch only of a few of the rarer pieces in this department of early English philology? My slender skiff must keep close into the shore; for I will neither hazard *it* nor its *pilot* by rashly venturing into “the deep expanse.” Shall Caxton lead the way? I wish he might, with safety; but what is to be observed of his supposed edition of the *Accedence*? Look at page 355 of the first volume of the *Typ. Antig.* and admit, however reluctantly, that the probability is *against* the existence of such a work from his press. The same inference, I fear, must be drawn about the *Long Accydence*, supposed† to have been printed by W. de Worde in 1513; although it is certain that De Worde did print an Accidence in Caxton's house; see page 564, ante: and Herbert (note p. 295, *Op. Eod.*) expressly acknowledges the possession of a copy of some edition of an Accidence; but the *Introd. Ling. Lat.* 1499, folio, decidedly printed by De Worde, and once in Herbert's possession, seems to be

† The Bibliomaniac must, on no account, confound this “LONG ACCIDENCE” with the LONG GRAMMAR published at Tavistock — for which Master John Bagford “would have stuck at no price.” Who possesses a copy of this Long Grammar, locked up, I dare think, in little space? There is a bliss in the very indulgence even of *some* bibliomaniacal doubts and uncertainties about its existence.

yet, he who, like Atticus, shall hope to obtain first editions of such as are mentioned in the last note, may

the *rarissima avis* of early grammatical treatises. And here, methinks, I see my friend Mr. Heber extending on high, with triumphant arm, his precious little thin tome ("presque unique," according to the recent phraseology of a fashionable catalogue-maker of prints) called *Longe Parvula*, 1509, 4to. alike unknown to Ames and Herbert. It hath eight leaves, only; worth peradventure 13s. a leaf. See the *Typ. Antiq.* vol. ii. p. 150.

Again, for the *ORTUS VOCABULORUM*, *Lat.* : and first printed by W. de Worde in 1500, 4to. : but, as I apprehend, having little or nothing in common with the *Gemma Vocabulorum* printed at Deventer in the same year. Mr. R. Wilbraham possesses a copy of this very rare book by Wynkyn de Worde, which seems to have escaped Ames and Herbert. I doubt the reprint in 1508 by de Worde; but there can be no doubt of the reprint by Pynson, in 1509, from an inspection of the *Typ. Antiq.* vol. ii. p. 439. A good copy of either edition may be worth 3*l.* 3*s.* Of infinitely greater importance than the preceding work, is the first edition of the *PROMPTORIUS PUERORUM*, printed in a handsome folio volume, in his neat secretary gothic type, by Pynson, in 1499. Lord Spencer's perfect copy of this exceedingly rare book (obtained from the purchase of two imperfect copies) has been described in vol. ii. p. 241 of the *Ædes Althorpianæ*: but the most copious account of it will be found in the *Typog. Antiq.* vol. ii. p. 416. It is singular that there should be no known copy of a reprint of so valuable a book by Pynson; although a reprint was put forth by Wynkyn de Worde in 1510, 4to. : see specimens of the work, from this reprint, at page 155 of the volume last referred to. But this reprint, it should seem, is only an abridgment of the original work. A beautiful copy of De Worde's reimpresion is in the library of Mr. R. Wilbraham. Mr. Douce possesses a copy of the *third* reprint by Worde (that of 1512 being supposed to be the *second*) of 1528. This is the first English and Latin—as the *Ortus Vocabulorum* is the first Latin and English—Dictionary in our language. I cannot value the *Edit. Prin.* by Pynson under 21*l.*

And here—"last but not least" in the catalogue of early philological rarities—must be registered THE BOOK FOR TRAVELLERS—

pass the longest life without realising even two-thirds of his expectations.

And here, bidding adieu to that portion of philology connected with grammar—which I choose to confine to the early annals of *English literature*. — I feel disposed (ere I touch upon *general philology*) to notice a few of the greater philologists of *Greece* and *Rome*. For the former, I shall content myself with Plato, Aristotle, Athenæus, Xenophon, Plutarch, and Æsop: for the latter, with Cicero, Seneca, Boetius, Aulus Gellius, Apuleius, the Younger Pliny, Petronius Arbitrator, and Quintilian. More might be added; but I am only anxious to secure the approbation of the learned to these few—constituting, nevertheless, a bright phalanx of some of the most powerful prose writers of either country.

in French and English; of which, not only the *first*, but the *only* edition,\* was put forth by *Caxton*, in a thin folio volume, without date. This marvellously precious book hath been so copiously described in the *Bibl. Spencer.* vol. iv. p. 319 that I will here say no more of it, except that Lord Spencer's copy is the only *perfect* one known. The Duke of Devonshire possesses it with a few leaves supplied by ms. I question if twice the price given by his Lordship for this intrinsically valuable work, would *now* secure a copy for the ardent and heavy pursed Collector. Is he prepared with a cheque for 200 sovereigns?

\* It was published just about the time when the fashion of speaking French in the English Court was much abated: and when the usage of the English language was proportionally being established. It became therefore the more necessary just to know the relative meaning of *each* language as long as *both* were used. Take a brief specimen:

<i>Pendoyrs de Soye,</i>	-	-	-	-	-	Pendants of silke.
<i>Lachets lannieres,</i>	-	-	-	-	-	Laces poyntes.
<i>Soye vermeylle,</i>	-	-	-	-	-	Reed silke.
<i>Verde gaune,</i>	-	-	-	-	-	Grene yelowe.
<i>Noire soye,</i>	-	-	-	-	-	Black silke.
<i>Faitton bordures,</i>	-	-	-	-	-	Make me broythures.

First then, of PLATO; the mighty master of his mightier pupil, Aristotle. The first edition of his works was put forth by *Aldus*, in two folio volumes in 1513, in the Greek language. It is a most beautiful, though by no means rare, production.\* The more critical editions are those by *Serranus*, and *Bekker*. Below, the reader will find a few helps to the acquisition of these editions.† Aldus had also the honour of putting forth

\* Much bibliographical discussion relating to this production, will be found in the *Introd. to the Classics*, vol. ii. pag 132: where three copies, UPON VELLUM, are noticed. Of the paper copies, I should say, dispassionately, that Lord Spencer's is by far the most beautiful which I have seen. It was obtained of Mr. Payne. See *Bibl. Spencer.* vol. ii. p. 209. A fair good copy may be worth 5*l.* 5*s.*

† First of *Serranus*, in 3 folio volumes, 1578, &c. The price of it varies according to condition; but I should say that 6*l.* 6*s.* was a sum to entitle any sober-minded Collector to a fair copy of it. On LARGE PAPER, it holds up its head magnificently. Mr. Thorpe marks it, in this state, at 31*l.* 10*s.* I have seen the fine copies at Althorp and Chatsworth (the latter belonging to the late Bishop of Ely) in a similar condition. For particulars, as to a *perfect* copy of this edition, consult the work first referred to in the preceding note. Meanwhile, read the subjoined note.‡ The *Bipont Plato*, 1781, 8vo. 12 vols. contains the Greek text of *Serranus* and the Latin version of *Ficinus*, which latter is better than that of *Serranus*. It has also a *Varietas Lectionum* by *Tiedeman*. Whoever chooses to consult Mr.

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‡ In the address to Elizabeth, dated *Lausanne* 1577, Kal. Octob. *Serranus* thus observes:— . . . . . “ *hoc de te verè prædicari potest, te à summo Regum rege hanc sortem esse consequutam, vt non modò maiorum tuorum Angliæ regum, sed felicissimorum quorumque principum, quos vlla vnquam vidit ætas, felicitatem regnum tuum superare videatur: & quemadmodum Solomonis vel Augusti felix imperiū, notabile fuit ad designandam ciuilem felicitatem: ita & tuum, Regina, co nomine posteritate illustre sit futurum: tuaque insula non amplius Albion, sed Ὀλεῖα & verè fortunata sit porro nuncupanda. Quid enim? in regno tuo vera illa regnat philosophia, cuius vix ac ne vix quidē vmbram vidit Plato:* ” &c.

*Sign.\* iii. recto.*

Such flattery was not thrown away upon ELIZABETH.

the first edition of the works of ARISTOTLE, in six magnificent folio volumes, during the years 1495-8. Copies of these volumes, in a more or less perfect condition, are yet commoner than of the first edition of the works of Plato: but an entirely fine and sound copy, throughout, of the six volumes, must not be too hastily hoped for. When found, such a copy may be worth 26*l.* 5*s.* Of copies UPON VELLUM, disport yourself, gentle reader, in the subjoined note.\*

For the *best* editions of Aristotle, procure the drab coloured one of *Sylburgius*, published at Frankfort in 1584, in ten stunted quarto tomes. This excellent edition used to sell high; but since the peace it has drooped its head somewhat in the money market.†

Bohn's catalogue, 1820, part i. page 108, may gratify his taste with a copy in any variety of binding; from its uncut state at 6*l.* 6*s.* to its "fair calf, extra, marbled edge" state at 8*l.* 8*s.* This is doubtless the most popular edition of Plato, and is now scarce. *Bekker's* edition, published in 1816, in eight vols. 8vo. Gr. & Lat. may be had on *fine paper* for 5*l.* in bds. Consult the *Museum Criticum*, p. 275.

\* It has been my good fortune to see not fewer than FIVE copies of this membranaceous TREASURE. Two, most beautiful ones, in the Public Library at Paris: vide *Tour*, vol. ii. p. 291. A third, in the library of Corpus Christi College, at Oxford. Each of these copies has the *first* of the six volumes upon *paper*. But, see an account of all the *six* volumes upon vellum, at page 522, ante. Lord Spencer possesses a most beautiful copy of the *four* last volumes upon vellum, obtained of Messrs. Debure at Paris. The Bodleian Library possesses the *second* volume only upon vellum. Of copies upon paper, I consider those in the libraries of Earl Spencer and Mr. Heber to be among the very finest. I once possessed an imperfect paper copy, from Mr. Renouard, in an *uncut* state; but unluckily it was disfigured by writing. Mr. Hayes the bookseller, I believe, now possesses it: but I fear it will be a *sticker*.

† Yet Messrs. Payne and Foss gallantly lift it up to 7*l.* 7*s.* in

The majestic folios of *Casaubon*, and especially of *Du Val*, yet bring a considerable price; but who does not bemoan the incomplete state in which the *Bipont* edition, edited by Buhle, yet continues?\* In regard to *XENOPHON*, rest satisfied with the edition of his works by *Thiemius*, *Weiske*, or *Schneider*: to which

“neat” condition. I remember having the offer of a copy, in original vellum binding, as spotless as it left the tools of the binder, for about fifty shillings, in the library of the Capuchin Monastery, in the Rossau, near Vienna, but a consideration of the expenses of the *roulage* deterred me from the acquisition. The reader, if he pleases, may glance at the pages of the *Introd. to the Classics*, vol. i. p. 190.

\* Whatever *Casaubon* did, is worthy of a careful perusal; yet I cannot conscientiously recommend the young or old Collector to give more than a sovereign for his edition of Aristotle, published at Lyons 1590, Gr. & Lat. two vols. in folio. Buhle discharges a heavy and destructive fire of grape-shot, from his critical battery, against the “Various Readings” of this edition. *Du Val’s* edition, published at Paris in 1619, 2 vols. folio, may be worth 4*l.* 14*s.* 6*d.*, “very neat in vellum,” as Mr. Bohn states a copy, at this price, to be. The copies of this edition, upon **LARGE PAPER**, which in former times used to unloose the purse-strings of the collector to the tune of twelve or fifteen guineas, are now with difficulty vendible—even when in the morocco *surtout* of Padaloup or De Rome. *Buhle’s* incomplete edition in five octavo volumes is worth about 2*l.* 12*s.* 6*d.* in good calf binding. As to *Portions* of the works of Aristotle, separately published, the list would be endless; I shall therefore only here mention the rarest of all these separately published pieces, when found in a particular condition. It is the *Commentary of EUSTRATIUS DE MORIBUS, &c.* 1536, folio, published by Paul Manutius, upon **LARGE PAPER**. Renouard knew only of one copy; which is in the Royal Library at Paris, and is described in the *Bibliogr. Tour*, vol. ii. p. 314. But another similar copy, of paramount magnificence, and once belonging to Francis I. graces the shelves of the library of Worlingham in Suffolk. Further particulars of this marvellous tome, on thick, white paper, may hereafter appear. It is at present wanting in the glorious suite of large paper folio Alduses belonging to Lord Spencer.

add the *Lexicon Xenophonticum* of Sturzius, in four octavo volumes.\* PLUTARCH here shall only detain us as to his *Morals*; having, under the head of Biography, &c. (page 489) recommended the most useful edition of his *Lives* Wytténbach is the great editor of Plutarch's works: and securing the Oxford edition of that great Critic's labours, published in 1795, &c. in quarto, or in octavo, you possess the most ample and valuable impression of the entire works of Plutarch.† But do not let me forget that the *Editio Princeps* of the *Morals* of Plutarch was put forth in two elegantly printed folio volumes by the elder Aldus in 1509: and of these—do pray, gentle reader, notice the tempting account of a delicious copy UPON VELLUM in the pages of a certain *Bibliographical Tour*.‡

\* Weiske's edition of Xenophon's works, in six octavo volumes, 1804, &c. may be worth 10s. 6d. per volume, in neat binding. That of Thieme and Ernesti, 1801-4, in 4 octavo volumes, about the same sum. Schneider's edition, in 6 vols. 8vo. Lips. 1815, in the same ratio: but get the large paper of it, published at Oxford, for about 6l. 6s. The volumes have been separately published at 9s. per vol. The *Anabasis* and *Expeditio* of Cyrus, the most popular works of the author—may as well be procured from this impression. This is not the place to disport about Hutchinson's editions of them.

† What Schweighæuser has proved himself to be for *Athenæus*, *Epictetus*, and *Polybius*, the late Daniel Wytténbach was for Plutarch. Get the Oxford edition of the *Morals*, in 13 vol. 8vo. which will be completed in 14 vol., at a moderate price: and of the complete works of Plutarch, procure *Hutten's* edition (if you aspire not to Wytténbach's) in 14 octavo volumes, 1804, at 4l. 14s. 6d. in good binding. See Bohn's Cat. no. 1847.

‡ Vol. ii. p. 292. I am not sure whether another similar copy be not in the library of the Grand Duke of Tuscany; at present, the most distinguished Collector of fine books in Italy. Long may his Princely Highness pursue such a career!

\* you might add I believe appa

The very mention of *Æsop*\* darts a species of electricity through the limbs of an ardent Collector. He

\* Let me hope that it will be conceded to me, without the imputation of presumption, that it has happened to few Bibliographers to have so much to do with the earlier editions of *Æsop*, in most languages, as myself: witness the *Introd. to the Classics*, vol. i. p. 134: *Typog. Antiq. of Gr. Britain*, vol. i. page 208-19; *Bibl. Spenceriana*, vol. i. p. 221-246; vol. iv. p. 436; vol. vi. p. iv.; vol. vii. page 3-5; *Bibliographical Decameron*, vol. i. page 190, 194; and *Bibliographical Tour*, vol. ii. p. 296-8; iii. page 142, 228, 304, 493. Here are chronicles of editions of *Æsop* (many of them containing fac-similes of cuts) with a vengeance! Upon the whole, I should say that Caxton's edition (*Typog. Antiq.* vol. i. p. 208) is the RAREST of all those in the xvth century. His Majesty's copy of it is the only perfect one known. That copy is large, fine, and perfect; and was given to the late King by a Mr. Hewett of Ipswich. Next to his impression, a perfect and fine copy of that printed at *Ulm*, by *John Zainer*, (as intimated in the text) in the Latin and German languages, is perhaps the rarest. See *Bibl. Spencer.* vol. i. page 239. Messrs. Payne and Foss mark a copy of it, wanting six leaves, at 10*l.* 10*s.* I apprehend however that it may be disputed whether the SPANISH edition, printed at *Tholosa*, 1489, 4to. and not mentioned by any Bibliographer, be not much the rarer? Lord Spencer possesses this covetable volume, which was obtained by Mr. J. Payne at Venice. A perfect and fine copy of the *EDITIO PRINCEPS*, in Greek and Latin, without date, 4to. may be worth twelve guineas. But the best Greek and Latin edition is that of *De Furia*, Lips. 1810, 8vo. worth about 15*s.* in neat binding. The pretty little edition recently printed by Mr. Whittingham, (the *ELZEVIR* of modern times,) merits a morocco coating; if the impressions of the wood-cuts be clear and distinct throughout. It would be a species of *scandalum magnatum* to depreciate any production connected with the name of *BEWICK*; but I will fearlessly and honestly avow, that his *Æsop* disappointed me; the more so, as his *Birds* and *Beasts* are volumes, perfectly classical of their kind. I appeal to my tasteful friend *PALMERIN*, if this *canon* be not orthodox? Or, why coats he the *Birds* and *Beasts* in damson-coloured morocco, and leaves the *Æsop* in a calf-skin covering?

thinks how he dearly loved in his boyish days to read the supposed adventures, the wily tricks, and the arch sayings, of all the Animals introduced into this instructive volume: and as his knowledge expands, and his taste becomes matured, he spares no trouble, nor sticks at any cost, to become the possessor of most of those impressions which are distinguished for rarity, or price, or curious and costly embellishments. From the bizarre wooden cuts of Caxton, or the more correct and spirited ones of John Zeiner — running through the almost countless impressions from the Italian presses, down to the latest productions of Bewick and Whittingham — he toils, from morning till night, and from year to year, in the pleasurable and interminable pursuit of an *ÆSOPIAN COLLECTION*!

But of all the philologists of ancient Greece, *ATHENÆUS* is probably the most amusing and instructive; and there is hardly any work, of which the incomplete state in which it is left, is more to be regretted, than the *Deipnosophistæ* ("The Banquet of Wise Men") of this curious philologist. It may be only essential to remark, that the *first* edition of *Athenæus* was put forth by *Aldus* in 1514, Gr. folio; and that the *best* editions are those by *Casaubon* and *Schweighæuser*.\*

\* Of the particulars relating to a perfect copy of the *Editio Prin-  
ceps*, consult the *Bibl. Spencer.* vol. i. page 265. A good copy of it rarely turns up for sale; but I never heard of it either on *vellum*, or on *thick paper*; although a thoroughly clean and crackling copy, à la *Grolier*, might produce the sum of 16*l.* 16*s.* Of *Casaubon*'s edition, of which the best is that of *Lyons*, 1657, folio, 2 vols. in one, I find a "fine copy, in old gilt morocco," marked at 4*l.* 14*s.* 6*d.* in the catalogue of *Messrs Payne and Foss*: but it is the edition of *Schweighæuser*, *Argent.* 1801, &c. 8vo. 9 vols. that the *CLASSICAL "Young Man"* must make a point of possessing; and if he run riot in his

I now come to the more ancient and popular philosophical writers of the *Roman Period*: beseeching the forgiveness of the reader for the omission of such of the *Grecian* as happen to be his particular favourites. And first, of the greatest of all the great men about to be enumerated: MARCUS TULLIUS CICERO: \* at once an affections for fine or large paper copies of it, he may e'en purchase one, uncut, and half bound in russia, for 8*l.* 18*s.* 6*d.*, in 14 vols. : — from the catalogue of Mr. Bohn, no. 309.

In the conversation which I had with the venerable and learned Editor, at Strasbourg, and which is in part related in the *Bibliographical, Antiquarian, and Picturesque Tour*, vol. iii. p. 110, &c., I took occasion to observe upon the popularity of his edition of Athenæus, and how ably and highly it had been noticed in the *Edinb. Review*, vol. iii. page 181. The learned Editor assured me that he was not only sensible of the good opinion of the English—who were perhaps, on the whole, the best living Greek scholars in Europe—but of the judgment pronounced on his labours by the critical Journal in question. He then assured me that the execution of this editorial task was the most difficult which he had ever accomplished.

\* As to the *entire works* of CICERO, I am well aware how equally injudicious and fruitless it would be to recommend *any* edition in preference to that of OLIVET, published at Paris, in 1740, 4to. in 9 vols. But what does my ardent “ Young Man ” think of a copy of this edition, upon **LARGE PAPER**, in an *uncut* state? Such a treasure adorns the shelves of the unrivalled library at Blickling.\* The bind-

\* “ Unrivalled ” as to internal characteristic architecture, which is of the genuine period of the erection of the House, in 1619. This library measures 120 feet in length, with a lofty cieling divided into countless compartments, containing drolleries and oddities, in low relief, covered with ruthless white wash. The library was formed by Maittaire, for Sir Richard Ellys, Bart. to whom he dedicated his *Anacreon* of 1725. At the mention of this interesting room—which is under the care of the Rev. Mr. Churchill, librarian, and chaplain to the Dowager Lady Suf-field, a descendant of the Hobart family—I cannot refrain from indulging in one minute’s delightful recollection of the morning, passed within its precincts, when, in company with Atticus, and Marcus, and Petronius, we revelled and rioted midst strange Greek MSS. and quaint printed tomes: a morning, followed up by a hospitable carousal at the Tusculum of Mr. Churchill—succeeded by a night, when we slept within the sound of the roaring surges at Cromer. Here we were joined by

orator, a philosopher, and Epistolographer—and, with such properties combined, classed with perfect precision is plain and simple to a degree: between a sort of red basil back, with blue paper sides . . . and . . . yet I would almost interdict the use of Charles Lewis's tools upon such a *unique* subject, in every respect. The legitimate size of this uncut treasure will, I fear, render the *bound* copies, by Padaloup and De Rome, much shorter than they ought to have been. The edition of Olivet was reprinted at Geneva in 1758, in nine quarto volumes, of which a fine good copy may be worth 6*l.* 16*s.* 6*d.* It was again reprinted, at Oxford, in 1783, in ten quarto volumes; and the story attached to this reprint is whimsical enough. Though each volume contained "Various Readings" from twenty-nine MSS. collated by Hearne, from several libraries in the University of Oxford, and from two MSS. in the library of York Cathedral recently collated—and though the tenth volume contained the useful "Clavis Ernestiana," and the whole had been long pronounced to be a handsome and useful edition—yet, strange to tell, no body bought the book! Hundreds of copies covered, and nearly weighed down, the shelves of the warehouse of the Clarendon Press; when, at length, the signal was given that these books might be purchased at *thirty shillings* a copy: confining the purchase, as much as possible, to Members of the University of Oxford. Within "a little month," every copy put on wings and flew away. And now . . . it is doubtful whether 5*l.* 5*s.* can procure one. But Mr. Parker, the leading Bibliopole of Oxford, is as merciful as he is liberal.

In regard to other critical editions of the entire works of Cicero, get, if you can, such a copy of the *Elzevir edition* of 1642, 12*mo.* ten vols. as Messrs. Payne and Foss at this moment possess. It was Colbert's, is bound in red morocco, and marked at 7*l.* 7*s.* I have however seen a whiter copy, and of ampler marginal *latitude*. Five guineas can procure an excellent copy of this edition, unless it happen to be in an *uncut* state—and that, I believe, is un procurable, if not a non-entity. Does the cabinet at Hendon possess it? But I know not

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PROSPERO—but all this is matter of foreign import. Only it is pleasant to let such sunny spots, in the landscape of life, find a brief chronicle in an unassuming sub-note. There are those who might consolidate the events, which took place on that memorable day, into a sort of *Novella*: of which thirty-one copies (the Roxburghe-Club number) might be struck off!

priety in the present department of a library. The preceding note relates chiefly to the more popular editions of the *collected works* of this great man; since any thing like a detail of them, in their *separately* published forms, would scarcely have any reasonable limits. Next to CICERO, I venture upon SENECA, and dismiss the best editions of his works in the subjoined note.\* Of BOETIUS, APULEIUS, AULUS GELLIUS, the YOUNGER PLINY, PETRONIUS ARBITER, and QUINTILIAN, the account must be necessarily brief; and, as such, I trust that the materials of the accompanying note will be found sufficiently satisfactory.†

whether the Glasgow edition, by *Foulis*, in 1749, 12mo. 20 vols. be not a yet more recommendable impression? A good copy of it is worth 5*l.* 5*s.* Ernesti's edition of 1774 has been well reprinted at Oxford in 1810, in eight vols. 8vo. This is perhaps the *best* of all the critical editions of Cicero; and yet who can refuse 3*l.* 13*s.* 6*d.* for a well bound copy of the accurately printed edition of *Lallemand* at Paris, 1768, in 12 duodecimo tomes?

\* They may indeed be briefly dismissed. A good copy of the *Variorum edition* of 1672, 8vo. 3 vols—printed by the Elzevirs, and by far the best of the octavo impressions—is worth 3*l.* 13*s.* 6*d.*: but if you want to be deeply versed in the supposed *Tragedies* of this same writer, carry home, beneath your arm, the ample quarto of *Schroeder*, published at Delft, in 1728; which you may get in the best condition for 1*l.* 11*s.* 6*d.*

† I am not sure that it *will* be found sufficiently satisfactory; but I will “do my best endeavour.” Of BOETIUS, it seems now determined that the *Edit. Prin.* is that printed by *Hans Glim*, without date, and of which I know of no other copy but the one described in the *Ædes Althorp.* vol. ii. p. 78. The *Koburger* of 1473, once so rare, may be now obtained for some 10*l.* For the *best* edition, procure the *Variorum* of 1671, 8vo. for about 15*s.*: nor is the philosophy of Boetius so exquisite, that you need distract yourself about the choice of copies of this edition displayed in the copiously stored catalogue

I retrace my steps in the pursuit of ENGLISH PHILOLOGY ; having dispatched the earlier and more important of Mr. Bohn, no. 377. The first edition of APULEIUS was printed in 1469 ; and a fine copy of it (very rare to possess) may be yet worth 31*l.* 10*s.* I have seen several copies, but none which comes within many degrees of that in the public library of Cambridge—which my ms. memorandum, “ made on the spot,” describes as being “ large, white, crackling, and scarcely cut.” It is in truth a noble, and perhaps matchless, volume. But I have seen it, at Vienna, UPON VELLUM, unique ! *Tour*, vol. iii. p. 493. For the best critical edition of the *Metamorphoses*, procure that of Pricæus, *Goudæ*, 1750, 8vo. worth 1*l.* 1*s.* : and of the entire works, that of Oudendorp and Rhundenken, *Leidæ*, 1786, and now completed in 3 vols. 4to. by the addition of two volumes which were published at the end of last year. Price about 4*l.* 14*s.* 6*d.* A yet more popular philologist than Apuleius, is AULUS GELLIUS ; the first edition of whose works was also published in 1469. Of this I have also seen a copy UPON VELLUM — of a size and condition, such as to repay a passage across the Alps, in mid-winter, to inspect it. These two vellum treasures were once the property of the famous Cardinal Bessarion, one of the patrons of the printers ; and appear to have been but *recently* in the imperial Collection at Vienna. *Ibid* In regard to *critical* editions, purchase the *Variorum* of 1666, worth somewhere about 16*s.*, or the bulkier lucubrations of Gronovius, 1706, 4to. worth 1*l.* 10*s.* : but if you are fastidious in *bindings*, as well as condition, content yourself with the impression of Conradus, in two octavo volumes, Lips. 1762, of which you may procure a copy “ *in prize vellum* ” for 1*l.* 6*s.* from the catalogue of Mr. Bohn, no. 338, part i. But the *Delphin* quarto, 1681, seems to be the most expensive of all these critical editions. Messrs. Payne and Foss elevate it to the price of 2*l.* 12*s.* 6*d.* I know it to be a rare book.

Of the YOUNGER PLINY, I will speak only of his EPISTLES ; for who can trust to the sincerity of his *Panegyric of Trajan*? Respecting the *Editio Princeps* of the Epistles, of which Vindelin de Spira was in all probability the printer, consult the *Bibl. Spenceriana*, vol. ii. p. 264-5. A fine copy of this book is of uncommon occurrence : but of yet more uncommon occurrence is the dateless impression supposed to be printed by Schurener de Bopardia : see *Cat. of the Cas-*

portant grammarians. The greater number of my readers will be probably surprised at the introduction

*sano Library*, p. 92 : being a Supplement to the *Bibl. Spencer*. Of critical editions, treasure highly the much lauded *Variorum* of 1669, *Lug. Bat. 8vo.* I once saw it in an uncut state ; and I think this very copy afterwards travelled as far as the vicarage of Hendon, where it is now cased in the rich, rough-grained, morocco of C. Lewis. But the labours of *Longolius*, *Amst. 1734*, 4to. are the mine in which the critical student must dig, respecting the Epistles of the Younger Pliny : and with this well filled quarto volume, get another similar one of the *Panegyric* by *Schwaz*, published at Nuremberg in 1746, 4to. Both together may be worth 3*l. 3s.* But for the summer alcove, let the late Mr. Homer's edition of the Epistles, 1790, 8vo. (so elegantly and so correctly put forth) find a ready admittance ; and if bound in green morocco, so much the better. As the first edition of *PETRONIUS ARBITER* is found at the end of that of the *Panegyric* of *Trajan*, I must counsel my " young man " (but not unless his purse be well garnished) to make an effort to secure a good copy of that scarce book—put forth in 1476—and fully described in the *Bibl. Spencer*. vol. ii. p. 267. For critical editions, content yourself with the *Variorum* of 1669, 8vo. worth 1*l. 1s.* in beautiful condition ; with the elaborate quarto of *Burman*, 1743, *Amst.* worth about 1*l. 10s.* ; and perhaps, as good as either, with the Leipsic edition of 1781, 8vo. by *Antonius* ; of which a fair, good copy may be obtained for 10*s. 6d.*

The *Oratorical Institutes* of *QUINTILIAN* deserve every attention from every class of students. They are a branch of philology of the purest and most instructive description ; and therefore I am disposed to " whet the blunted purpose " of the most timid and hesitating, to " stick (like John Bagford—see p. 569 note, ante) at no price" for such a copy of the first edition of this work—printed by *I. P. de Lignamine, Romæ, in via prope sanctum Marcum, 1470*, folio — as is described in the *Bibl. Spencer*. vol. ii. p. 305, and which I should pronounce to be worth thirty guineas at the least. Note : another edition of the same date was printed by *Sweynheym and Pannartz* ; of which a fine copy may be worth two thirds of the preceding sum. Consult the shoal of authorities referred to in the *Introd. to the Classics*, vol. ii. p. 184. And now for critical editions. Mr. Bohn pushes forward a

of some miscellaneous works, in the more ancient department of our philology, for which I find no place elsewhere, but which may be rather introduced awkwardly, than wholly omitted. I allude to that marvellous compound of weakness and wisdom, of gossiping and instruction, called BARTHOLOMÆUS, *De Proprietatibus Rerum*; put forth at the close of the fifteenth century in one of the most splendid typographical productions of the early British press.\* And

grenadier copy of the Variorum of 1665, 8vo. "new, in vellum," to the tune of 2*l.* 10*s.* What would the sum have been, had the coating been "prize vellum" ? ! I should say that a good copy might be worth 1*l.* 11*s.* 6*d.* But is it so scarce ? Messrs. Payne and Foss mark it, "very neat," in 2 vols. at 2*l.* 2*s.* It is said that old Peter Burman has plunged the critical spade deepest into the treasures of this author. His edition appeared in 1720, at Leyden, in 2 vols. 4*to.* and may be worth 3*l.* 13*s.* 6*d.* in good condition. I find a **LARGE PAPER** copy of it, in French calf, marked at 7*l.* 7*s.* in the catalogue of Messrs. Payne and Foss. Yet is Gesner's edition of 1738 a very admirable and useful one : worth about 1*l.* 10*s.* But Spalding's recent edition (comprehending, like all the critical editions here noticed, the *entire* works of Quintilian) published in 1796-1816, in 4 octavo volumes, at about 2*l.* 2*s.* in bds. may satisfy every reasonable object in the acquisition of the leading impressions of Quintilian. And thus much (or probably, as the severe reader may think, thus little) for **ROMAN PHILOLOGY.**

\* Consult the *Typ. Antiq.* vol. ii. p. 310-321 for the most copious account extant of this extraordinary volume, executed in the printing office of Wynkyn de Worde, without date. Of its intrinsic value, Mr. Douce, in his *Illustrations of Shakespeare*, has given us several very curious demonstrations. 'Tis a volume to be placed among the lounging tomes of an Antiquary: to be conned in dull moments of ennui, of winter's evenings. Of all the copies of Wynkyn de Worde's very fine and rare impression, that of the Right Hon. T. Grenville (obtained from the sale of Mr. Watson Taylor's library for thirty-five guineas) is by much the most genuine, perfect, and superb. It is

here, however disjointedly put together, let liberty be granted me to notice, with becoming respect, those singularly curious prose works called *Reynard the Fox*, *Alain Chartier*, and the *Greater* and *Lesser Cato* : \* the two latter, sufficiently dry and uninviting of perusal ; but strictly and doggedly philological.

now cased in the appropriate red morocco of Charles Lewis. Next to this copy, are those of Earl Spencer and Mr. Heber. It must be a *rarissima avis* — a very GEM — in an *uncut* state ! It was reprinted by Berthelet in 1535, folio, which is comparatively a common book, † and not worth more than 3*l.* 13*s.* 6*d.* With Bartholomæus, you must have his Commentator, *Stephen Batman* ; whose folio volume of dull annotations came forth in 1582. It is however by no means a common book in fine condition. Consult the *British Bibliographer*, vol. iv. p. 107, for some account of a beautiful MS. of Bartholomæus, and respecting its version by John de Trevisa.

\* I suspect Caxton's edition of *REYNARD THE FOX* to be among the most intrinsically curious, as well as rarest, of the English impressions of this extraordinary work. At present, I know of no copies of it but those in the libraries of His Majesty and Earl Spencer. They have both, a little beyond the middle of the book, a half leaf, printed only on one side. Pynson reprinted it in folio, and Mr. Douce possesses the only copy of it (unluckily imperfect) which is known. See *Typ. Antiq.* vol. i. p. 364 ; ii. 525. I might fearlessly value Caxton's

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† Mr. Haslewood, in despair of ever caressing the *first* English edition (by de Worde) of Bartholomæus, contents himself with Berthelet's reprint, in his extracts in the *Censura Literaria*, vol. x. p. 154-248. The first extract, relating to *fishes*, might have warmed the heart, or fired the fancy, of honest ISAAC WALTON. We are there told that “ Some sea fish ben good ; for those that ben subtle be best, and ben nourished in the deep sea and no where else . . . &c . . . ” and so **SEA FISH IS BETTER THAN RIVER FISH.**” The maxim, however,—and a staunch orthodox one it is—is taken from good old Avicenna. It will doubtless be opposed by those who swear by Walton, and especially by the late exquisite edition of him by Mr. Major ; yet who, in his senses, would surrender the Dutch turbot, or Dungeness sole, for the Dove Dale grayling or Winchester trout ? But here Mr. Major whispers in my ear—“ you forget my *salmon* ! ” I do—and yield, vanquished : “ *vicisti, tua est.* ” . . .

No English literary antiquary can have read much of the earlier half of the sixteenth century, without being struck with the names of SIR THOMAS MORE, SIR THOMAS ELYOT, SIR ANTHONY FITZHERBERT, SIR THOMAS WILSON, ROGER ASCHAM, and WILLIAM THOMAS ; \* and if the voluminous matter, which em-

dition, in a perfect state, at 200 guineas. ALAIN CHARTIER is among the very few philologists printed by Caxton. Lord Spencer's copy (*Bibl. Spencer.* vol. iv. page 331) wants the first of the six leaves, of which a perfect copy consists. His Majesty's copy is perfect. As for the Book CALLED CATHON, dullness can hardly be heavier than are the pages of its text — among the commonest of Caxton's pieces. The authorities referred to in the *Bibl. Spencer.* vol. iv. p. 263, will satisfy the curious about all particulars connected with this volume. The Little Cato is, in truth, a poetical (or rather a rhythmical) production ; yet, for the sake of *juxta-position*, it may be mentioned in this place. Its rarity is excessive ; and I question if, in the present raging times for old English poetry, a copy of it could be procured under the sum of 150 guineas. It consists of only 26 leaves. See the *Bibl. Spencer.* vol. iv. p. 264. I know of no other copy of it but that in the library of St. John's College, Oxford.

\* In the frightful quantity of trash which disfigures the literary, or rather the pseudo-literary, history of the first half of the sixteenth century, it is truly refreshing and grateful to alight upon the lucubrations of such men as are above mentioned. And first, of SIR THOMAS ELYOT ; “ who was ever (as he himself observes, in one of his justificatory pieces to Sir T. Cromwell) desirous to read many books, especially concerning *humanity and moral philosophy.*” He is known to posterity chiefly by the following works : although it is infinitely to be regretted that, of his correspondence with his friend Sir Thomas More, not one single letter, to the best of my knowledge, is preserved. 1. *The Boke named the Governor*, first printed in 1531, 8vo. See the authorities in favour of this work as quoted by Mr. Chalmers, in his *Biographical Dictionary*, vol. xiii. p. 177, &c. : and see the reasons for its publication, as noticed by the author himself, in the *British Bibliographer*, vol. ii. p. 225. It is perhaps the most

braces the history of our Typography during the first half of the sixteenth century, be carefully looked into,

popular of all the works of Sir Thomas. Mr. Heber possesses a copy of this first edition, so frequently reprinted: see the *Typ. Antiq.* vol. iii. p. 277. I should unhesitatingly pronounce a good copy of it to be worth fifteen or twenty shillings. 2. The *Dictionary; Lat. & Engl.* 1538, folio. First edition: it has an interesting dedication to Henry VIII.: *Typ. Antiq.* vol. iii. p. 300. Mr. Heber possesses a copy of it; which, in fine condition, is always a treasure of its kind, and worth, as I conjecture, a couple of sovereigns. It was reprinted in 1545, 1552, and 1559; each in folio. 3. The *Castle of Health*, [1537] 8vo. Sir Thomas was involved in quarrels, if not difficulties, by this publication; as entering on a province for which he was supposed not to have the proper qualification. Mr. Chalmers has given the pith of this affair. I have read this work, and it is rather of a curious than popular cast of character. 4. The *Image of Governance*, 1540, 4to.: a wise, solid, and instructive performance. In the preface, Sir Thomas gives a list of his previous publications: see *Typ. Antiq.* vol. iii. p. 313. Mr. Heber possesses a copy of this first edition. 5. The *Doctrinal of Princes*, 8vo. without date. Mr. Heber possesses a beautiful copy of this first edition. 6. *Education of Children*, 1536, 4to. *Typ. Antiq.* vol. iii. p. 349. Besides these, are his *Banquet of Sapience*, *Knowledge which maketh a wise man*, *Defence of Good Women*, *The little Pasquil*, (unknown), &c. *Cens. Lit.* vol. viii. p. 251; *Brit. Bibliogr.* vol. ii. pp. 225, 229, 230, 231: vol. iv. p. 149. *Retrosp. Review*, vol. iv. p. 381. *Typ. Antiq.* vol. iii. p. 330. ELYOTE is quoted by the antiquary, the lawyer, and the philologist. His printer was *Berthelet*: but did he ever persuade "master William Tildisley, keeper of his Grace's [Henry VIII's] library," to print a catalogue of his royal Master's books in the office of the same printer? Would that he had!

Having, in the edition of the *Utopia*, published by me in 1808, vol. i. p. xxxix, given a complete list of the pieces which constitute a perfect copy of SIR THOMAS MORE's works, published in 1557, folio, I refer the reader to that catalogue, as well as to a curious extract from the volume itself, at p. 513, ante. I may here only further observe, that a good copy of this very rare volume, perfect in all

it will be found that there is very little, with the exception of the works of which these distinguished men

respects, is worth 5*l.* 5*s.* It is in the libraries of most of our collectors of note. ROGER ASCHAM will be chiefly, and most honourably, known to the latest posterity, by his *Toxophilus* and *Schoolmaster*; the former was printed in 1544—and is very rare:—(see an excellent review of it in the *Retrospective*, vol. i. p. 76:) the latter in 1570, and is very common: the *Affairs of Germany* were also printed in 1570; and all these works, together with some *Letters to Queen Elizabeth* and others\* first published from original MSS. were put forth by James Bennet, in a handsome 4*to.* volume, without date: but somewhere about fifty years ago. The original orthography is strictly followed. The preface is the performance of Dr. Johnson. I have read this quarto volume through, and some portions of it several times over, with unfeigned pleasure. It is from the *Schoolmaster* of Ascham, that we are put in possession of one of the most interesting anecdotes in the world relating to Lady Jane Grey: so often and often repeated, that it were tiresome to relate it anew. Ascham is a thorough bred philologist, and of the purest water. I should add, that Bennet's collection of his works was neatly reprinted in a small octavo volume in 1815: worth 1*l.* 1*s.* in goodly binding. Upton published his *Schoolmaster* alone, with notes, in 1711, 8*vo.*: which are embodied in Bennet's work. I have unhesitatingly ranked Ascham among my more illustrious Bibliomaniacs: see *Bibliomania*, page 334.

I take SIR ANTHONY FITZHERBERT to have been among the most

\* Of these letters, those of Ascham to his fellow Collegian, Edward Raven, of St. John's Cambridge, are among the most interesting. The conclusion of the first letter has perfectly an apostolical air of simplicity, earnestness, and kind-heartedness. This letter was written at Augsbourg, during the visit there of Charles V.: “the Emperor (says Ascham) drank the best that ever I saw. he had his head in the glass five times as long as any of us, and never drank less than a good quart at once of Rhenish wine. His chapel sung wonderful cunningly all the dinner while.” But Ascham himself was rather fond of this species of potion. “This Rhenish wine (says he, in the beginning of the following letter) is so gentle a drink, I cannot tell how to do when I come home”—“without it”—I suppose may be fairly added. N. B. In the first letter, the word *Tuccur* is blunderingly put for *Fuggers*: see page 495, ante.

were the authors, which merits to be placed in the department of which we are treating.

accomplished characters of the age in which he lived. A deep and enlightened lawyer, there is scarcely a professional student but what will readily admit (see Bridgman's *Legal Bibliography*) his obligations to, as well as his acquaintance with, his *Grand Abridgment* (1514, folio) *Office of Justices of Peace*, (1538) *Office of Sheriffs, &c.* 1538, *Diversity of Courts* (1529) and *New Natura Brevium*. However, it is on account of his *Books of Husbandry and Surveying*—each in 4to.—and published in 1523—that Fitzherbert ranks here among the philologists of the day. A particular account of these first, and exceedingly rare editions, will be found in the *Typ. Antiq.* vol. ii. p. 503-6; and *British Bibliographer*, vol. i. p. 18-22: both of which accounts are taken from the same copies — namely, those which are in the collection of Mr. Heber. It is delightful to contemplate such a man as Fitzherbert, retiring, in seasons of rurality, from the bustle and oppression of law business, to his “ Sabine farm ”—with all the relish of Virgil's sentimental husbandman :

Speluncæ, vivique lacus, &c.

Mugitusque boum, mollesque sub arbore somni.

to compose the above mentioned agricultural treatises. Our author “ appears (says Mr. Chalmers) to have been the FIRST ENGLISHMAN who studied the nature of soils, and the laws of vegetation, with philosophical attention.” *Biogr. Dict.* vol. xiv. p. 336.

SIR THOMAS WILSON is worthy of the phalanx of KNIGHTS in which he is here embodied ; and will be long remembered as a philologist, rather than as a statesman or divine. His slender little volume, entitled *Epistola de ritu et obitu duorum fratrum Suffolcensium, Henrici et Caroli Brandon*, 1552, 4to. is a volume to rack the most desperate with torture, as to the hopelessness of its acquisition. The Bodleian Library possesses it; so does the British Museum ; and so does Earl Spencer. Another copy is not known to me. Wilson's *Art of Logic*, 1551, 8vo. and of *Rhetoric*, 1553, 4to. are among his best performances—and highly commended by Tom Warton. Consult Chalmers's interesting article, *Biographical Dict.* and *Typ. Antiq.* vol. iii. page 474 ; vol. xxxii. page 173. Wilson was also among our earliest English translators from the Greek : having translated *Three*

After Ascham and Wilson, we look in vain, during the middle of the sixteenth century, for any names equally illustrious in the annals of English Philology; and, towards the close of the same century, we find the republic of literature agitated by the desperate conflicts of those intellectual gladiators, who mistook equivoque, abuse, and impudence, for wit, repartee, and a liberal spirit of controversy. A passing tribute of respect is however doubtless due to **ABRAHAM FRAUNCE**, who, besides being the author of several very rare and not incurious pieces of poetry,\* put

*Orations of Demosthenes, &c.* 1570, 4to. In fact, as an assistant of Sir Thomas Walsingham, one would be glad to know a great deal more of the life of this eminent man; and especially to get at the contents of some of his correspondence.† Does it enrich the cabinet of Mr. Upcott? See p. 552, ante. To these names, let me quietly add another—that of **WILLIAM THOMAS**, author of the *Italian Grammar and Dictionary*, 1550, 4to. and a *History of Italy*, 1556, 4to.: works, both of them, which well merit to be cased in a russia coating, if in good condition.

\* Among the rarest and most curious of these poetical pieces—and to be mentioned only by way of by-play, — is Fraunce's *Countesse of "Pembroke's Yuychurche, conteining the affectionate life and unfortunate death of Phillis and Amyntas," &c.* in English hexameters, 1591, 4to. The first and second parts were printed for William Ponsonby: the third for Thomas Woodcock, by Thomas Orwin. See *Herbert*, vol. ii p. 1111, 1247. Herbert appears to have had a copy of each. A copy was sold at the sale of Mr. Bindley's books for 25*l.* 4*s.* which was purchased by Mr. Perry; at the sale of whose library Sir M. M. Sykes obtained it for 21*l.* 10*s.* Mr. William Meredith is also the fortunate possessor of a copy.

† I take *this* to be the Wilson thus noticed by Roger Ascham, in his third letter to Edward Raven. “ I trust *Will. Taylor, John Bres,* and *Thomas Wilson,* will not be behind. I pray God I may find these good fellows at *Cambridge;* for there is the life that no man knows, but he that hath sometimes lacked it; and especially if one be able to live *plentifully* there.”

forth one of the most elegant and instructive volumes of philology with which I am acquainted; namely, the *Lawyer's Logike*, printed in 1588, 4to.\*

\* In the *British Bibliographer*, vol. ii. p. 277-283, there is an account of this rare book, together with a notice of a MS. of *The Shepherd's Logic*, &c. The printed volume, to be complete, should contain 161 leaves. It must not be supposed that this work is confined to *legal* knowledge, or logic; for it abounds with extracts from ancient and modern poetry: among these, is a “verse for verse” English hexametrical translation of the 11th Eclogue of Virgil:—thus:

Formosum pastor Corydon ardebat Alexin,  
Delicias domini: nec quid speraret habebat.

*Seelly shepheard Corydon lou'd hartily faire lad Alexis,*  
*His maisters dearling, but saw no matter of hoping.*

I have known copies of *Fraunce's Logic* bring seven and eight guineas, and upwards; but, among those which I have seen, not one equals the beauty of that, discovered by me, some five years ago, in an *auenct* cupboard, in the yet more *auenct* mansion of *Hardwicke*—in Derbyshire; the oldest seat belonging to his Grace the Duke of Devonshire.†

† It was in mid winter when the visit to this old mansion took place—as a sort of episodical variety from the festivities of Chatsworth, where I was spending a few days with His Grace. Hardwicke lies about fourteen miles beyond, towards Chesterfield. What a contrast it was, to all I had left behind me? Silence, gothic gloom, uninhabited chambers, corridores, and galleries! The vast bay and auriol windows of the larger apartments, without a curtain drawn across them since the days of the famous Countess of Suffolk, (1598) the founder of the mansion. The moon appeared at her full; and her light, more than the wax flambeau I held in my hand, helped to serve me in my peregrinations (towards midnight) across those spacious and singularly characteristic chambers. Here King William III. held a court, out of compliment to the first Duke of Devonshire, the handsomest man of his time, and who had been the most active of William's partisans in placing him upon his throne. A magnificent portrait of the Duke, on horseback, as large as life, is seen above the mantle piece of one of these apartments; and in this court-room stand the very chairs whereon the courtiers and attendants on King William sat. A piece of tapestry covers the door way which connects the room with the great gallery—160 feet in length. You draw this tapestry aside, and stand amazed . . . as you look to the right—down this very gallery, of which the sides are covered with most ancient and curious portraits. And give me leave to add, that, at such a

The tribe of “intellectual gladiators,” just alluded to, are ROBERT GREEN, THOMAS NASH, GABRIEL HARVEY, and THOMAS DEKKER.\* These men had all

\* A pretty little instructive bibliographical volume might be put forth, respecting the works — with choice morsels of quotations therefrom — of the above not very *harmonious* quartetto. Let ROBERT GREENE play the first fiddle: but those, who wish to become acquainted with the almost endless varieties of his Concertos, should examine the list of his works by Mr. Haslewood in the *Cens. Literaria*, vol. viii. page 380-391: and if you want a specimen from his *Never too late*, or *Farewell to Folly*, or *Pair of Turtle Doves*, or *Planetomachia*, examine pp. 7-16 : 133-140 of the same volume; or the *British Bibliographer*, vol. iv. p. 159 : 210 : 338. From this list, it appears that there are not fewer than forty-five prosaical or metrical, which are acknowledged to be the *legitimate* works of Greene: five more are added, as of doubtful authority. But among the legitimate ones, the FIRST edition of the *Carde of Fancie* has escaped the researches of the diligent Chronicler. Mr. Freeling† possesses a most extraordinary copy of it, printed in 1584; in which the title runs, “*Gwydonijs. The Carde of Fancie.*” The dedications to “*Edward de Vere, Earl of Oxenford*,” and to the “*Gentlemen Readers*” occupy, with the title, three leaves. The text, seventy-eight numbered leaves. The reprint

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season, in such a place, and at such an hour, it requires something almost beyond mortal courage to proceed --- especially if the moon chance to “stoop her head” ‘neath a succession of black o’erspreading clouds. Mrs. Ratcliffe and Sir Walter Scott might, in such a situation--but is not this ROMANCING? True nevertheless it is, that, within an hour of such nocturnal perambulation, a clean and uncropt copy of the *Lawyer’s Logic*, by Abraham Fraunce, together with sundry slim and tiny volumes of old poetry, each and all clad in ancient vellum binding, was found in the aforesaid cupboard, within the aforesaid mansion: and each and all of which are now coated in the choicest morocco coverings of Charles Lewis, the renowned Bibliopegist.

† The same gentleman -- now my neighbour, and always my excellent and tried, good friend--possesses also the following pieces of Greene, in most comely condition and attire. *Euphues, his Censure to Philautus*, 1634, 4to. *Ciceronis Amor. Tullies Loue*, 1592, 4to. *Philomela, the Lady Fitzwater’s Nightingale*, 1615, 4to. *Alcida, Greene’s Metamorphoses*, 1617, 4to. *Orpharion*, 1599, 4to. *Mamilla, the Second Part of the Triumph of Pallas*, 1593, 4to. *Pandosto the Triumph of Time*, 1619, 4to. *The Spanish Masquerado*, 1589: fine genuine copy, in green morocco.

lively parts ; and sometimes attained to elegance, and even expression and pathos, in composition ; but their

in 1593, in which the word “ Gwydonivs ” is omitted, is the usually received first edition. And while upon the “ Card of Fancy,” suppose I throw out “ a card,” connected with this author, which shall at least delight the heart of all thorough-bred GREENITES. It is this. In a lordly mansion, not far from Warwick, once distinguished by the residence of the noble family of the CONWAYS, repose sundry precious MSS. formerly partly examined by the late Horace Walpole ; but recently more carefully examined ; and of the recent examination of which, the fruits are about to be given to the world in a most acceptable form. Well—among these said MSS. is a folio sheet of paper, on which certain *Memoranda* are inscribed—and of which the entries about *Greene's pieces*, are enough to make the heart leap from the pericardium. What master “ Henry Seile ” hath charged, to the tune of ten shillings, would now be at least worth 2000 shillings :

*To the Right Honourable the Lord Conway. May 21, 1638.*

1	<i>Nash's Ha' wee you to Saffron Walden</i>	.	.	.	00	02	06
1	<i>Greene's Arcadia.</i>						
1	<i>Farewell to Folly.</i>						
1	<i>Tullie's-Love.</i>						
1	<i>Lady Fitzwater's Nightingale.</i>						
1	<i>Mamilia.</i>						
1	<i>Never too Late.</i>						
1	<i>Groatesworth of Wit.</i>						
1	<i>Mourning Garment.</i>						
1	<i>Peers pennylesse supplicatio.</i>						

*These nine  
Bookes were  
delivered to  
your Lordship  
at xs.*

00 10 0

Those who wish to see, and to take warning by, the last end of such, who, like Greene, have perverted the talents which it has pleased heaven to grant them, may consult Mr. D'Israeli's *Calamities of Authors*, vol. ii. p. 17, note ; p 235-6, note. Hogarth never depicted a more appalling subject upon canvas, than Gabriel Harvey, and even Greene himself, have done with their pens :\* consult the *Retrospective*

\* In an account of the “ *Alcida, or GREENES METAMORPHOSES* (Brit. Bibliog. vol. iv. p. 397) Mr. Haslewood takes occasion to become the apologist of Greene ; praising his heart at the expense of his head. But this is sorry logic, if not dangerous ethics. The truth is, Greene was a sort of literary *Alsation*. If the bulk of

liveliness was too frequently obscured by dull conceits, coarse imagery, and vituperative declamation.

*Review*, vol. ii. p. 85 for a sympathising notice of poor Greene : see also vol. iii. p. 110-114.

As to TOM NASH, the crony of Greene, look even at what Dr. Watt hath written of the list of his pieces, in the *Bibl. Britan.* col. 695 : and yet he hath omitted to make mention of his *Terrors of the Night*—that exquisitely rare piece—printed in 1594, 4to. ; of which the only known copy is in the library of the Marquis of Stafford : see *Todd's Spenser*, vol. i. lxxiv.\* Dr. Wright, whose books were sold in 1787, had 3 quarto volumes containing twenty-one pieces of Nash, which were sold for only 12*l.* 15*s.* Several of these pieces have been reprinted. The next to the preceding, in rarity and price, is his *Tragedie of Dido*, 1594, written conjointly with Kit Marlowe, of which Steevens's copy was sold for 17*l.* *His Pierce Penilesse, Lenten Stiffe, Have with you to Saffron Walden, and Pappe with a Hatchett*, (here are titles for you, gentle reader !) are the most popular and generally known productions of Nash's pen. “ Nash (says Mr. D'Israeli) was a great favourite with the wits of his day. One calls him “ our true English Aretine ; ” another, “ sweet satyric Nash ; ” a third describes his muse as “ armed with a gag tooth, and his pen possessed of Hercules' furies.” He is well characterised in the “ Return from Parnassus ; ”

His style was witty, tho' he had some gall ;  
Something he might have mended, so may all !  
Yet this I say, that for a mother's wit,  
Few men have ever seen the like of it.

Nash abounds with “ mother wit ; ” but he was also educated at the University, with every advantage of classical studies.” *Calamities of Authors*, vol. ii. p. 20. Yet his life was a life of misery. Anthony à Wood calls him, in his usual style, a “ noted and restless buffoon.”

mankind, gifted as he was, chose to waste their time and talents as he did, sad indeed were the lot of humanity ! Sir E. Brydges, in his reprint of Greene's *Groats worth of wit, purchisued at a Million of Repentance* (what a SPEAKING title !) has also become the apologist of the author as well as the Chronicler of his Pieces. This may be very well--in its way.

\* I possess curious extracts from this piece—which had *well nigh* found admission here.

They seem to have been for ever at “your punto, your reverso, your stoccato”—with each other ; giving

GABRIEL HARVEY, the infuriate and unrelenting opponent of Nash, was the beloved friend of Spenser; a well-read, able, and distinguished writer in his day. His “*Four Letters and certain Sonnets, especially touching Robert Greene, &c.* 1592, 4to. is one of his most curious and diverting productions: while his “*Three proper, and wittie diverting Letters, lately passed between two Universitie men,* 1580, 4to. may be considered the rarest. But Mr. D’Israeli, in the forecited work, has given us the pith and marrow of almost every thing relating to Harvey; and Mr. Todd, in his *Spenser*, has allotted to him a tolerably ample portion of his pages. Consult also Watt’s *Bibl. Brit.* Yet more versatile, whimsical, and even prolific than either of the foregoing writers (perhaps not excepting Greene) was THOMAS DEKKER; who was firing off his noisy squibs for upwards of thirty years—from the year 1600, when appeared his first piece, the *Comedie of Old Fortunatus*. See Baker’s *Biographia Dramatica, edit. Jones*; vol. i. page 179, and Watt’s *Bibl. Brit.* col. 298, m. The greater part of Dekker’s miscellaneous pieces (for I hope to be spared the reading of his *dramatic* ones) are equally curious and instructive to the philologist. Among them, the richly furnished library of Mr. Freeling supplies me with one called “*A Knight’s Coniuring done in earnest: Discovered in Jest :*” 1607, 4to. In the 9th Chapter, on the reverse of the last leaf but one, some of the contemporaneous poets are noticed, and Spencer is particularly lauded. Others are thus designated: the “learned Watson, industrious Kyd, ingenious Atchlow, (who was he?) and, (and tho’ hee had been a player, molded out of their pennes) yet because he had been their lover, and a register to the Muses, inimitable Bentley: these (continues Dekker) were likewise carousing to one another at the holy well,” &c. Was this Bentley the editor of the “*Lamps of Divinity,*” noticed at p. 123, ante? Some of my readers may scold me, from such a specimen, for not giving more from these writers; but a recollection of what was said at p. 5 ante, compels me to desist. And if the thoroughly greedy and ravenous, after Dekkers and Greenes, wish to gratify themselves to satiety, let them plunge, chin deep, into the MALONE COLLECTION at Oxford.

us the notion of dog and cat, or bull and bear, or monkey and tiger. Such writers as these, who feel no restraint, and acknowledge no obligation, are the pest of the literary world ; but, in their day, they were “ PRETTY FELLOWS ! ” They revelled in midnight orgies — for aught I know “ at the boar’s head in East-

Yet a word for master **GEORGE WHETSTONE**, chiefly because he was a contemporary, and because a few of his pieces are of excessive rarity. His *Rocke of Regard* ; divided into four parts, 1576, 4to. is minutely analysed by Mr. Park in the *Cens. Literaria*, vol. v. page i. : see also an analysis, by the same gentleman, of his *English Myrrour*, 1586, 4to. at page 351-5 of the same volume. His *Promos and Cassandra*, 1578, 4to. appears in vol. iv. p. 269 ; and at p. 271, his *Mirour for Magistrates of Cyties*, 1584, 4to., as well as his *Enemie to Unthryftiness*, 1586, 4to. This latter is a curious tract, and contains a list of Whetstone’s pieces previously published. Of these, five relate to “ lives and deaths ” of eminent men,—and are of such prodigious rarity, that the *Life and Death of Mr. G. Gascoyne*—which had been obscurely mentioned by Tanner, but of which all traces were lost, and which had therefore been supposed to have perished—this trifling tract, dated 1577, 4to. and consisting of a very few leaves, happened to turn up at the sale of a library of an obscure individual (Mr. Voigt, of the Excise) in 1807, and was purchased by the late Mr. Malone for 40*l.* It is now among the treasures of the Malone Collection in the Bodleian Library. Another similar piece—*the lyfe and death and Vertues of Frauncis, Earle of Bedforde*—belonging to the late Mr. Bindley, was sold at the sale of that gentleman’s library for 40*l.* Where lurk (as the remaining pieces of Whetstonian biography) the lyfe and death, &c. of **SIR NYCHOLAS BACON**, late Lord Keeper—of the good **L. DYER**—and the noble **EARLE OF SUSSEXE**? In palaces, in castles, in mansions, or in cottages? Peradventure, in public libraries—bound up with other slim quarto tracts, of which the sixteenth century teemed with an inconceivable fecundity. My friend Mr. Haslewood still thinks he shall one day “ pounce ” upon the *Panoplie of Devices*, supposed to have been published by the same writer. Thus, Whetstone’s tracts have their obvious and solid uses,

Cheap"—and snatched the intervals, between their bed and board, in giving shape and substance to all the impetuous impulses of a bewildered imagination. The Bibliomaniac may revel in the enviable possession of a complete and unrivalled suite of the pieces of which the forenamed Geniuses were the authors ; and the antiquary may rejoice that he possesses such a fund of rich illustration (adding STUBBES's *Anatomy of Abuses*\* to the number) of the manners and customs of past times ; but the young and tasteful Student in the school of English Literature, must shun, as he would reptiles of the most venomous species, the imitation of such a baneful class of writers ; nor will I allow my " Young Man," and much less my " elderly Gentleman," to walk in a similar path. Each of them may, when a fitting opportunity presents itself, indulge in a copy or two of a few of the rarer pieces — but " PRINCIPIIS OBSTA," must be the motto ; and I dread the result, when once the threshold is passed. " *Revocare gradum*" — !

The opening of the seventeenth century saw more pleasing and profitable fruits in the career of English Philology. The names of BRAITHWAIT and PEACHAM†

\* There is an excellent account of this " most amusing and diversified of the many splenetic works which have been levelled, by the sour spirit of puritanism, against the gaieties and the elegancies, as well as the vices and follies of life " — in the *Retrospective Review*, vol. iii. p. 126-141. Mr. Douce is constantly availing himself of it in his *Illustrations of Shakspeare* ; and no man, at all anxious about the manners and customs of the sixteenth century, can really feel *comfortable* without a perfect copy of the first and second parts of Philip Stubbe's book, published in a sort of crown octavo in 1583. A good copy is worth 10*l.* 10*s.* Stubbes was the Prynne of his day.

† BRAITHWAIT and PEACHAM may indeed be considered as a " PAR

are dear to the “ Young ” and “ Old Collector ” of instructive and sound books ; and although, about the

“ **NOBILE FRATRUM.** ” The former has been recently rendered more familiar and popular to us, by the new edition of *Drunken Barnaby* ; (of which the Editor, Mr. Joseph Haslewood, has clearly proved Braithwait to be the author) put forth in a manner the most tempting and commodious imaginable, and in which appears a list or rather catalogue raisonné of Braithwait’s works. They amount to not fewer than XLV. in number ; most of them, I admit, irretrievably condemned to the Capulet vault of oblivion ; but several yet capable of affording instruction and delight. See the *Bibliomania*, p. 177, 376, 394. What I have *here* to do with Braithwait, is, to recommend his *English Gentleman*, published in 1630, 4to. with an engraved frontispiece by Vaughan, and a folding broadside by way of explanation : see *Drunken Barnaby*, vol. i. p. 255. It was reprinted in 1633. With this work, should be united the *English Gentlewoman*, 1631, 4to. with an engraved frontispiece, by Marshall. But both these works were united in a handsome folio volume, with a brilliant frontispiece, by Marshall, in 1641 : and I should prefer this edition. The copy of it which I once saw at Mr. Triphook’s, on what might be considered as *large paper* — bound in the red morocco of Charles Lewis — was worth 5*l.* 5*s.* The *Nursery for Gentry*, 1651, 4to. contains the author’s portrait, by Marshall, re-engraved for Mr. Haslewood’s edition of *Drunken Barnaby*. See too the *Bibliomania*, p. 394. Whatever may be Braithwait’s merits, and they were doubtless very considerable, he deserves the severest castigation for the disgusting indelicacies betrayed in his *Strappado for the Devil*, and *Art asleep Husband? a bolster lecture* : books, luckily, rare to find in any state.

HENRY PEACHAM, as far as I am acquainted with his works, is a writer of unimpeached reputation. A spirit of purity, gentleness, and plain good sense, pervades all his productions. I will here speak only of his *Compleat Gentleman*, first published in 1622, 4to. and frequently reprinted : nor shall I hesitate about referring the reader to some specimens of this work given in the *Bibliomania*, p. 372-4. “ This work was, (says Mr. Chalmers) in high estimation with the gentry of the age in which it was published. Sir Charles Sedley, who had been guilty of an offence against good manners, and was indicted for it,

same period, the literary world received occasional *shocks*, from the rapid increase of cheap pamphlets (under the title of *MERRIMENTS*\*) to pervert and sometimes poison the main spring of public taste — especially among the lower classes of the people—yet did

was asked on his trial by the Chief Justice, Sir Robert Hyde, whether he had ever read the *COMPLETE GENTLEMAN?*" *Biogr. Dictionary*, vol. xxiv. p. 217. Peacham's *Worth of a Penny*, or a *Caution to keep Money*, 1642, 4to. frequently republished, has been recently reprinted.

\* These "MERRIMENTS" form indeed a sufficiently bizarre and perplexing class in the department of old English philology and belles lettres. And yet, they are hardly entitled to a niche in such a department. Nevertheless, something must be said about them. Had Samuel Pepys been alive, he would have led me, slyly and insensibly, to his most extraordinary collection of this kind — entitled *Penny Merriments* — as may be now seen in the Pepysian Library at Magdalen College Cambridge. Between twenty and thirty chubby quarto volumes, each containing hard upon 1000 pages, lie at the left, on entrance of the forementioned library. These volumes are chuck full of droll little pieces of every description, supplied, for the greater part, (if my memory be not treacherous) by the renowned *Nathaniel Butter*, a great vendor in his day, (*temp. Jac. I. et Car. I.*) of this species of lore. I tried to catalogue one of these volumes; but my strength or my patience failed me: "hills peep'do'er hills, and alps o'er alps arose." However, let the curious reader peruse the "*Facetiae Bibliographicae*," or an Account of the "*Old English Jesters*," monthly communicated to the *London Magazine*, by a very competent hand†—furnished from sources equally rich and inexhaustible. The earliest Jest book there noticed, is "*Jests to make you merie: with the conjuring up of Cock Watt (the walking spirit of Newgate) to tell, &c.* 1607, 4to. of which our ancient friend Thomas Dekker was the supposed author.

† "Strange as it may appear, these *facetiae* are entitled to a much more general attention; for their contents are always curious, and information, on many minute points of literary history and the manners of the times, may frequently be gleaned from these fugitive collections, which would be sought for in vain in works of a higher character." *Lond. Magazine*, May, 1823, p. 515.

Braithwait and Peacham — to whom may be added GERVASE MARKHAM, and ROBERT BURTON, and SIR WILLIAM CORNWALLYES\*—do much to keep down all

\* GERVASE MARKHAM was a very extraordinary genius : a poet, a political writer, a statist, and a dramatist. He is chiefly known by his works on husbandry and rural sports—and especially by those on angling, hawking, and hunting. The earliest known piece from his pen is of the date of 1596 ; a poem entitled *The Poem of Poems*, or *Sion's Muse*. *The whole art of Angling* : 1656, quarto is perhaps his latest piece — if he really be (as Granger supposes) the author of it. From Baker's *Biog. Dram.* vol. i. page 490, repeated in Chalmers's *Biograph. Dictionary*, (vol. xxi. 316) I gather a most extraordinary piece of information ; namely, that Markham, in the year 1617, made an agreement with some booksellers, “ never hereafter to write any more book or books to be printed of the diseases or cures of any cattle, as horse, oxe, cowe, sheepe, swine, and goates.” This is extracted from the books of the Stationers' Company. For Markham's dramatic pieces, consult the *Biographia Dramatica*, *ibid.* On many accounts does Markham seem entitled to more notice and commendation.

The name of ROBERT BURTON, and the title of *The Anatomy of Melancholy*, seem to run naturally and smoothly together. Of this work, I have before (*More's Utopia*, 1808, vol. i. lxxii. : ii. pp. 970, 140-1,) given a brief bibliographical outline. It was first published in a small thick quarto, in 1621, with Burton's name at the end : that of “ *Democritus Junior*” being in the title page. The first folio edition was of the date of 1624 ; and the first, with the well known plate or frontispiece, having Burton's portrait at the bottom, was of 1628 : so that Collectors must look well to have fine proofs of this first ornamented edition. The finest copy of it which I ever saw, is at Althorp. Such was the celebrity of the work, that it was reprinted in 1632, 1638, 1652, 1660, and 1676—all in folio. I once possessed a good copy of every one of these editions. In 1800 it was reprinted in two octavo volumes ; and since, it has been twice reprinted (I believe) in the same form. After all, we know little or nothing of the extraordinary author of this extraordinary production—which, it has been said, was the only work that could force Dr. Johnson

indications of a coarse, vulgar, and mischievous spirit. I love, honour, and respect, the memories of these

from his bed two hours earlier than he wished to rise. This might have happened once—in his life: for Burton's book is, in a great measure, a *task* to peruse. You can scarcely travel through thirty pages, without taking at least a good long breathing pause. The multiplicity, the redundancy, the faint forced analogy, of the quotations—the utter absurdity of the physical illustrations—and the limited knowledge of pathology, are heavy clogs to a free and unrestrained perusal. On the other hand, the quaintness, point, and simplicity of its style; the whimsicality of the anecdotes and illustrations; its recondite lore, and extraordinary manner of treating the subject itself—render it, as Anthony à Wood well observes, “a book so full of variety of reading, that gentlemen, who have lost their time, and are put to a push for invention, may furnish themselves with matter for common or scholastical discourse and writing. Several authors (continues our friend Anthony) have unmercifully stolen matter from the said book without any acknowledgment.”

*Athen. Oxon.* vol. ii. p. 653. *Edit. Bliss.*

Now, Burton was a great Collector of certain “*penny merriments*,” mentioned in a preceding note.\* The bequest of his LIBRARY to the Bodleian, “is (says the living editor of the *Athen. Oxon.*) without exception, one of the most curious, and, according to the taste of the present day, valuable additions which that Repository contains. Burton's books consist of all the historical, political, and poetical tracts of his own time, with a large collection of miscellaneous accounts of murders, monsters, and accidents. In short he seems to have purchased indiscriminately every thing that was published, which accounts for the uncommon treasures of *Paul's Church-yard*, which are now to be found only in the OXFORD VATICAN.” In short,

\* By the by, I find, in the solid and really instructive pages of the *British Bibliographer*, vol. i. p. 41, an account of a very comical and diverting book of the mirth-provoking class. It is called “*Pasquils Jests, mixed with Mother Bunches Merriments: whereunto is added a Baker's Dozen of Gules. Very prettie and pleasant to drive away the tediousness of a Winter's Evening,*” &c. 1609, 4to. 26 leaves. There is an earlier edition; but without the Gules. Yet who, in the selection of a copy of this work, would not rather be *gulled*?

excellent men. I forgive all their aberrations from a pure classical taste — common to the age ; separate their excellences from their defects ; and place their works, coated in grey calf, or pale russia, upon the most conspicuous shelf of my inner library.

JAMES HOWELL, the well-known author of *Familiar Letters*,\* (first published in 1645, 8vo.) merits, this observation furnishes us with the key to the history of Burton's work. From a mind, crammed with *such* lore, what could be expected but the odd, strange, miscellaneous gallimaufry of which the *Anatomy of Melancholy* is composed? ! Yet, buy it—you must—susceptible “ Young Man :” and look previously, for one moment, into the *Bibliomania*, p. 376 ; and more fully into *Nichols's Leicestershire*.

The *Essays* of SIR WILLIAM CORNWALLYES the younger, *Knight*, were first published 1601, octavo without any engraved title page. In 1632 they first appeared with an engraved title-page, representing two figures sitting opposite each other at a table, one writing, the other reading — fit postures for both young and old, within the precincts of a library. Granger supposes these figures to represent the Essayist and his father. It may be so : but whoever shall be fortunate enough to possess such a copy of this impression, or rather such an impression of this frontispiece, as I once saw—at a country bookseller's, at Worcester—(unfortunately, just parted with!) will probably look with indifference upon every other copy which he may chance to alight upon. At least, seventeen long years have not effaced the impression made by a sight of that copy. It was bright, clear, genuine, with a large margin—but (horrible dictu!) had been pounced upon, for the sake of *dismemberment*, by a keen and rapacious GRANGERITE ! I recommend the curious to read a brief but amusing account of this work in the *Censura Literaria*, vol. vi. page 168. A fair copy of it, with a good impression of the frontispiece, is worth 1*l.* 1*s.*

\* The FAMILIAR LETTERS of Howell will probably outlive all his other publications — somewhere about forty in number. See Chalmers's *Biograph. Dict.* vol. xviii. p. 267. These letters were written in England, but are not the *coinage* of British soil. They are amusing and instructive, and have deservedly gone through half a score of

on very many accounts, a distinct and commendatory notice. His style is easy, and even playful; but not free from the vicious fashion of the age, punning. The day light of pure taste rose, when SIR WILLIAM TEMPLE put his pen to paper, and committed his lucubrations to the press. On every account I recommend his Works\* to a conspicuous place in the

editions. The account in them of the assassination of Henry IV. of France, is minutely curious. A couple of morning's easy application will enable any one to peruse this little volume of letters. Howell's *Dodona's Grove*, 1640, 4to. one of his earliest performances, is noticed in the *Cens. Lit.* vol. iv. 213: and his *England's Teares*, &c. in vol. iii. p. 65. "It cannot be denied (says Mr. Chalmers) that Howell has given way frequently to low witticisms; the most unpardonable instance of which is, his remark upon Charles the First's death, where he says—‘I will attend with patience how England will thrive, now that she is let blood in the *Basilical* vein, and cured as they say of the King's evil.’" Upon the whole, this was the age for hot, hair-brained, half witty, and half learned writers; and James Howell is not free from the general infection. But his works merit more than a slight attention; and I learn with pleasure that Mr. D'Israeli, among the most prominent of modern philologists, intends taking "Jemmy in hand," in some future lucubration, connected with the CURIOSITIES of Literature. There is an excellent account of Howell's Letters in the *Retrospective Review*, vol. iv. page 183. What will not the Spirit of ILLUSTRATION accomplish? Mr. Fauntleroy possesses, in his select and judicious library, a copy of Howell's Letters, illustrated in THREE IMPERIAL FOLIOS, bound in russia! Euge! Euge!

\* These "Works" were first collected in a folio form, in two vols. in 1720: with a portrait of the author, by Vertue, and an account of his life and Writings by Dr. J. Swift. The latest folio impression bears the date of 1740. But these were elegantly reprinted in 1776, in 4 octavo volumes: and a fine, large copy of these truly classical tomes, in this latter form—especially if it be in the nice old Cambridge or Montagu binding . . (none but the happily initiated know

library of every youthful and aged person, who has the literary renown of his country at heart. Temple was among the earliest of the polishers of our prose ; and bringing to his works liberal principles, a cultivated taste, and a kind heart, it is not to be wondered at that his popularity has been so great, as it is generally allowed to be.

With the materials furnished by Sir WILLIAM TEMPLE, DRYDEN—or rather perhaps ADDISON and SWIFT\*

the precise force of these technical terms!) causeth the heart to rejoice lustily. I think I once saw this edition on large paper, but speak hesitatingly. It has been beautifully reprinted (1814) in an octavo form. Of the character of the AUTHOR, all panegyric were now useless. The ablest and the wisest have equally pronounced eulogies upon his talents as a statesman and writer, and upon his virtues as a man and a member of society. *That will be a dark and doubtful moment, in the æra of national taste, when the volumes of Sir W. Temple shall be neglected or depreciated.* His style is legitimate English ; and he is among the sweetest of our Epistolographers.

\* DRYDEN's prose works (for I have *here* nothing to do with his poetry) were first collected and published, in a critical manner, by the late Mr. Malone, in 1800, octavo, 4 vols. ; a publication which is now become somewhat scarce. The prose works are of course incorporated in the *complete* works of Dryden, by Sir W. Scott, 1808, octavo, 18 vols. Again, in 1821, in the same number of volumes. The prose of Dryden is like his poetry; full, unaffected, copious, and energetic. He is a first rate philologist as well as poet; and I cannot let the enterprising young man off, without a promise from him to "put by" 3*l.* 13*s.* 6*d.* for Mr. Malone's edition, just mentioned. Consult the *Retrospective Review*, vol. iv. p. 55, for a review of Dryden's prose works, on the basis of Malone's edition. Of Sir W. Scott's edition two copies only were printed upon *thick paper*.

The very name of ADDISON inspires delight. That charming writer was not only, in himself, one of the most perfect of prose authors, but, in the *Spectator*, (of which he might be called at once the patron and promoter) he set an example of instructing the intel-

went gaily and successfully to work. Poets (especially the first) as well as philologists, these great men

lectual public, at certain short periods, with essays, tales, allegories, and criticisms, such as had never before met their eyes. He not only brought a good philological taste into fashion, and placed Milton upon a pedestal from which he can never be pulled down, but gave a pleasing and popular turn to religious studies and duties. In this latter department there is, occasionally, a sort of easy and natural sublimity about Addison, which belongs peculiarly to himself. Confidence, hope, comfort, love, gratitude, and adoration, are what he infuses into a christian spirit; and his two celebrated pieces of poetry, or short hymns,† illustrative of what he has inculcated in prose, are perfect master-pieces of their kind. But the reader, I apprehend, is beginning to be fearful lest I should omit the mention of that peculiar feature in the compositions of Addison, which stamps him as an undoubted original. It is his HUMOUR, then, wherein he is unrivalled. But this is a theme, almost inexhaustible in itself, and familiar to us from boyhood; and so I draw back from expatiating.

The WORKS of ADDISON have been, as they deserve to be, constantly reprinted. They were first collected and published in 1721, in four quarto volumes; and I find a copy of this kind, amongst several, of various editions of the Author, marked at 3*l.* 3*s.* "neat in calf," in the very copious and creditable catalogue of Messrs. Rivington and Cochrane. The reprint of 1730, in the same form, need not be particularly mentioned; but he, who hath the *Baskerville* edition, 1760, 4*to.* 4 vols., hath a good and even a glorious performance. It is pleasant (and of course profitable) to turn over the pages of these lovely tomes, at one's Tusculum, on a day of oppression from heat, or of confinement from rain—and if the copy be in goodly calf, full

† They are well known under the following verses:—the first of each hymn:

When all thy mercies, O my God,  
&c. &c. &c.

The spacious firmament on high.  
&c. &c. &c.

effusions, with more of the soul of true poetry about them than in the whole of his other metrical compositions.

may be said to have brought our language almost to the highest attainable pitch of perfection. It was

charged, gilt binding — with marble edges to the leaves — such as Posthumus discards, but which Atticus dearly doats on—why, so much the better: so therefore hasten, gallant young Bibliomaniac, with six sovereigns and six shillings to boot, to make yourself master of *such* a copy, in the possession of Messrs. Rivington and Cochrane aforesaid. A *critical* edition (at least, professed so to be) appeared from the pen of the late *Bishop Hurd* (a writer, in many respects, of a similar turn to Addison — elegant, chaste, and tasteful) but never were *my* humble expectations more miserably disappointed! It seemed to me, as a sad “potatoe-roasting” performance from *such* a quarter. This was published in 1811, 8vo. six vols.: and I doubt whether even the gaily bound, *large paper*, copy of it — coming from the work-shop of that bibliopegistical *Coryphæus*, C. Lewis — will secure a purchaser at the *subdued* price of *7l. 17s. 6d.*? But numerous and delightful are many of the octavo and duodecimo editions of the works of Addison: yet Messrs. Rivington and Cochrane are bold men to affix the price of *2l. 2s.* to a copy of the edition of 1766, four vols., — although that edition *be* a beautiful one, and the copy *be* “very fine, neat in calf.” Addison should now and then be in our post chaises, and travelling portmanteaus . . . but I am becoming exuberant.

SWIFT is a glorious fellow, as a legitimate English philologist. His style is all nerve, and perspicuity itself. In letter-writing, he was surely the foremost of the well known triumvirate Pope, Arbuthnot,\* and himself. His *Gulliver* and *Tale of a Tub* prove with what facility, and complete success, he could mould his periods to answer all the purposes of delicate irony, cutting sarcasm, and overwhelming vituperation. I will say no more about a man, who is allowed (hollow and heartless as he was!) to have been greatly instrumental in the establishment of a pure style and taste amongst us. Nothing is left for “the Young Man,” but to put six additional sovereigns to those just mentioned, and betake himself to the publisher of Swift’s Works, edited by *Sir Walter Scott*, in 19 octavo vols., 1814 . . . as he may secure them in boards for that sum — “*argent comptant!*” These

\* An excellent account of the *Life and Writings of Dr. Arbuthnot* will be found in the *Retrospective Review*, vol. viii. p. 285.

about the first half of the eighteenth century when the works of DANIEL DE FOE began to make their way works were first edited by Hawkesworth in 1765, in 27 duodecimo volumes; and a pretty edition it is — and obtainable for about 5*l.* 5*s.* in fair neat binding. Mr. John Nichols published an edition in 1808, in 19 8vo. volumes; and I have reason to remember it, from stumbling upon the subjoined anecdote—which only proves that human nature is ever the same; and that what has been said of Wellington was also said of Marlborough.\*

This seems to be the proper place to mention the name of SIR RICHARD STEELE, a coadjutor of Addison in the *Spectator*, and the principal editor of the *Guardian* and *Tatler*. Yet I question if his works, detached from those of his illustrious coadjutor, would find many purchasers. His “*Christian Hero*” is more talked of than read. His *Epistolary Correspondence*, 1809, octavo two vols. may find a place on our shelves. And here I take leave to recommend the collection of BRITISH ESSAYISTS, including all our most popular periodical papers, (such as the *Spectator*, *Tatler*, *Guardian*, † &c.) published in forty-five duodecimo volumes, under the editorial care of Mr. Alexander Chalmers; and recently republished, with the addition of the *Looker On*, in 3 vols. I do indeed strongly recommend a copy of either edition (procurable in neat calf gilt binding for 12*l.* 12*s.*) to find its way into the study of all young and well disposed readers. Such LIBRARY COMPANIONS are the very joy of our hearts. “Those

\* The anecdote, or rather passage, is this:—and it is SWIFT who so writes: “I confess my belief that he (Marlborough) has not one good quality in the world, besides that of a General, and even *that* I have heard denied by several great soldiers.” Volume xiv. In the first place, Marlborough was a *Whig*, and therefore, in the estimation of Swift, had no redeeming quality but that of “generalship.” In the second place, one would like to know the *names* of those “great soldiers,” or military critics, who had the egregious folly or insolence to “doubt” the professional talents of Marlborough? ! Such drivelling criticism was once directed against the PRESENT Great Captain of the age — but the overwhelming acclamations of Europe have for ever set it at rest. *X*

† I am well aware of that felicitous palpitation of heart, in a thorough-bred and enthusiastic collector, when he happens to stumble upon a copy of the above mentioned publications, from the press of Tonson, (and especially the *Tatler*, of 1744) on LARGE PAPER, in warm, mottled calf, or richly ornamented morocco, binding. Mr. Payne will hardly vouchsafe a glance, with or without spectacles, upon any edition later than 1793 — and this has only faded impressions from the worn plates, by Vertue, from the pencil of Hayman.

+ Marploton - - - - - - - -  
part of the 21. large one 32. low  
on Modern English

with the public, and especially with those classes of readers in a middling situation of life. But they were calculated for almost every class. The subjects were, many of them, not less singular in their selection, than captivating in their manner of execution. De Foe threw himself into past ages with all the zeal of an antiquary, and described past events with all the apparent fidelity of an eye-witness. *His Journal of the Plague of 1665*, (1722, 8vo.) deceived the learned Dr. Mead; and his *Memoirs of a Cavalier* found a believer in the famous Lord Chatham. But his *History of the Union between England and Scotland*, first published in 1709, and more recently, with valuable additions, by Mr. George Chalmers, 1787, 4to. is really a performance to place the author among the soundest historians of his day.

The works of De Foe seemed alternately to delight and disgust. His *Robinson Crusoe*\* is the most enchanting domestic Romance in the world: but his

who wish to examine the subject of literary Journals, or of periodical belles-lettres, more closely and critically, will necessarily consult Dr. Drake's very tasteful volumes, illustrative of the *Spectator*, &c. published in 1805, 12mo. 3 vols.: and 1809, 8vo. 2 vols.

\* It is generally supposed that the FIRST EDITION of this popular work appeared in 1719, 8vo. 2 vols.: which certainly is its first appearance in the form of a *book*: but it is nevertheless true, that *Robinson Crusoe* first greeted the public eye in the sorrily-printed pages of *The Original London Post*, or *Heathcote's Intelligence*, from no. 125, to no. 289 inclusively: the latter, dated 7 October, 1719. Of this extraordinary periodical production, the only copy with which I am acquainted is in the library of the Right Hon. Thomas Grenville. The edition of 1719 is obtainable for 1*l.* 11*s.* 6*d.*; but Mr. Grenville has not fewer than three editions of that year, with an abridgement in 12mo. of the same date.

*Fortunes and Misfortunes of Moll Flanders*, and his *Life of Col. Jaqué*, (1721, 8vo.) are such low-bred productions, as to induce us to put an instantaneous negative on their admission into our Cabinets. A few of the more important of De Foe's works are noticed below.\* At length rose the Colossus of English Philology, SAMUEL JOHNSON ; having secretly and unremittingly formed his style upon the basis of that of Sir Thomas Browne ; a name, in every respect to be held in grateful remembrance.† But Johnson, as a philo-

\* Such as his *History of Duncan Campbell*, 1720, 8vo. *The Life and Piracies of Captain Singleton*, 1720, 8vo. *Religious Courtship*, 1722, 8vo. *Use and Abuse of the Marriage Bed*, 1727, 8vo. (scarce.) *Memoirs of a Cavalier during the Civil Wars in England*, &c. But see *De Foe's Life*, published by Mr. G. Chalmers in 1790, 8vo. : and the *Biographical Dictionary* of Mr. A. Chalmers, vol. xi. page 391, &c. and, to the full as instructive as either authority, the *Retrospective Review*, vol. iii. p. 354. The same periodical work, vol. vi. page 199, has given us a most particular analysis of De Foe's *History of the Great Plague*. Complete sets of DE FOE's pieces are now, necessarily, difficult to procure. The last collection of this sort (wanting only one of the commonest of them) was sold for 35*l.* 14*s.* at the sale of Mr. Perry's library.

† Dr. Johnson is in fact the ablest biographer of Browne ; and Mr. A. Chalmers in his *Biogr. Dict.* has judiciously availed himself of the Doctor's criticisms. Perhaps Johnson praises the talents of Browne too highly ; especially when he says that "there was no science in which he did not discover some skill." Browne was in all respects an abler man, and a profounder thinker, (comparatively freed from the thraldom of alchemy and astrology) than his contemporary Sir Kenelm Digby. His works were collected and published by Dr. Tenison, afterwards Archbishop of Canterbury, in 1686, folio —to which the portrait of the author is prefixed. The most popular work of Browne was his *Enquiries into Vulgar and Common Errors* ; of which the first edition appeared in 1646, and the sixth (in the life

logist, is almost an original; and doubtless among the very foremost in the ranks of the literature of his country.\* And yet, I know not how it is, but, as years creep on, we do not read his pages with that devoted enthusiasm which we did in our College days: for where is the man, who, having turned his thirtieth year, peruses *Rasselas* or the *Rambler*? It is as a *Colloquialist* and *Biographer* that Johnson has scarcely a rival — especially when prejudices did not spread a film over those intellectual orbs, which were constructed to gaze uninjured upon the sun!

With the mention of Johnson, I hope to be permitted to draw the curtain over the department of time of the author, and with improvements) in 1673. The most curious and learned of his performances was his *Hydriotaphia, or Urn Burial*; of which see an excellent account in the *Retrospective Review*, vol. i. p. 83. Murphy was among the first of the critics who noticed the similarity of Johnson's style to that of Sir T. Browne; and Mr. Soutney, in several of his critical labours in the *Quarterly Review*, shews how fondly and familiarly he has made an acquaintance with the prototype of Johnson. A good copy of Browne's works is worth 1*l.* 1*s.* †

\* It were surely idle to say another word about the acknowledged and transcendent talents of this GREAT WRITER. The editions of his Works are almost innumerable; and, without them, no "Young Man" or "Old Man" can sleep comfortably in the neighbourhood of his library. Get Murphy's edition, in 12 vols. 8vo. for 4*l.* 14*s.* 6*d.* bound. But it is as a BIOGRAPHER, that Johnson's name will live as long as literature shall last. And fortunately for posterity, Johnson's own life has been rendered the most amusing piece of biography extant. Consult p 524, ante.

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† I am well pleased to announce a forth coming edition of Sir T. Browne's works, in 4 8vo. volumes, including some pieces that have not yet been published. This acceptable performance is about to appear under the able and spirited superintendance of Mr. Wilkin of Norwich — a young man, sensibly alive to the glory of his native city.

English Philology and Belles-Lettres. It is equally impolitic and unsafe to touch upon modern times and living Writers: or I could adduce names, which were an honour to any age or country. As to foreign—or French and Italian belles-lettres—the field is equally varied and interminable: and rather than traverse it in a slovenly and unsatisfactory manner, it were better not to enter upon it at all . . . .

Quid loquor? aut ubi sum? . . . .

Here is the department of Belles-Lettres concluded—and no mention made of the labours of BACON, BOYLE, or LOCKE! NEWTON is strictly a philosopher, and MILTON almost entirely a poet: yet no lover of his country's literary Worthies shall turn over these pages without knowing *something* about the best edition of each of these authors — be they correctly or incorrectly here introduced. For BACON's *Works*, complete, secure the beautiful quarto edition of 1765, or 1778, each in 5 vols.; or the not less respectable folio of 1753, in 3 vols. The latter quarto is the preferable, and worth 7*l.* 17*s.* 6*d.* I have seen copies (even upon LARGE PAPER, of the folio) in delectable old calf bindings, with marble edges to the leaves, which have been worth hard upon 10*l.* 10*s.* a copy. A royal octavo edition appeared in 1803, in 10 vols.: and again in 1819, in the same number of volumes; worth about 6*l.* 6*s.* in good binding.

For BOYLE, I recommend the folio of 1744, in five vols.: or the quarto of 1772, in 6 vols.: and I should say that 5*l.* 5*s.* would secure a neatly bound copy of either impression. LOCKE's Works were published by

Des Maizeaux in 1759, in folio, in 3 vols.: again in 1777, in 4to. 4 vols.—an improved edition; now becoming scarce, and worth 6*l.* 16*s.* 6*d.* A royal octavo edition was put forth in 1801, in 10 volumes; and again in 1812, in the same number of volumes—each worth about 5*l.* 15*s.* 6*d.* in fair, neat binding; and *should* be inseparable companions of the works of Bacon, published in the same form. NEWTON's best editor is supposed to have been the late *Bishop Horsley*; whose edition, in 5 large quarto tomes, 1779, 1785, now brings nearly double that number of sovereigns.\* It is a grand monument of imperishable fame. Milton's Works, *complete*, were published by Birch and Bp. Newton in 1749-54, in 5 4to. volumes. These are now become scarce and dear: and I find “a richly bound set, in old red morocco, gilt leaves,” marked at 16*l.* 16*s.* in the second part of the catalogues of Messrs. Rivington and Cochrane, no. 13342. where there is a delicious array of Miltonic treasures!† No subsequent edition of Milton's prose works appeared till the recent one of *Dr. Symmons* in 1806, in

\* The *Philosophia naturalis principia mathematica*, alone, were published at Geneva, by the Jesuits *Le Seur* and *Jacquier*, in 1739, 4to. 3 vols.: and may be worth about 3*l.* 3*s.* The same work had been previously published at London, by *Dr. Pemberton* in 1726, 4to.—in one volume; a book, as common in every old dispersed library, as any volume which you shall mention: but Mr. Payne shewed me, the other day, the *only* copy of it which he remembered to have seen on *large* and *thick* paper—worth about 8*l.* 8*s.*

† Some account of Milton's *History of England* and *Areopagitica* appears in the *Retrospective Review*, vol. ix, page 1-19. The prose works of Milton were first published by Dr. Birch in 1738, folio, two vols.; of which a very neat copy is marked at 3*l.* 3*s.* in the catalogue of Messrs Payne and Foss: where I also find a copy of the quarto

7 8vo. volumes, with a life of the author. These volumes, with Mr. Todd's excellent edition of the poetry of Milton, in the same number and form of volumes, are perfectly classical performances of their kind: and ought to quit the shelves of booksellers much more frequently than they do. At Althorp, they rejoice the eye, upon LARGE PAPER, coated in green morocco.

BACON of 1778, "bound by Johnson," marked at 12*l.* 12*s.* This intelligence is a little out of place, but it is worth imparting.

## P O E T R Y.

At length we reach “ DIVINE POESY : ” — but little more can be done than to afford a glimpse, scarcely amounting to a DIORAMA View \*, of the principal rivers, streams, and streamlets, that rush or roll along the banks of the famous *Parnassian Mountain*. There are Parnassuses for all countries ; and who, learned in our own lore, has not heard of, and longed for, a choice and delectable copy of *England’s Parnassus* ? † Doubtless, I shall treat more copiously of the indigenous Bards of this country, than of any others. But, first and foremost, we turn the eye, and almost bend the knee, to the venerable and immortal HOMER : —

Father of verse ! in holy fillets drest,  
His silver beard waves gently o’er his breast.

*Pope’s Temple of Fame.*

Father of beauty, of instruction, and of every heroic

\* Every body will immediately call to mind a certain spectacle, under this name, situated on the northern side of the Metropolis, which has charmed all eyes and won all hearts. Even an antiquary need scarcely go to Canterbury, to inspect the Trinity Chapel of the Cathedral, when he sees it so wonderfully brought before him within 400 yards of Portland Place.

† Published in 1600, 8vo. for NL. CB. and TH.; and once of very considerable price. It has dropt from 20 to 2l. : owing to its re-publication, with notes, &c. It is a very inferior collection of our early poetry to *England’s Helicon*, published the same year, in the same unassuming form. This latter has been also reprinted, with great care and attention, and with a biographical and critical introduction, in the *British Bibliographer*, vol. iii. and iv.

and tender sentiment, too! : for, where is there an amiable and honourable feeling, which may not be found delineated in the *Iliad* and *Odyssey*? ! But to business. There once lived a man—yet is this business? There once (I say) lived a medical gentleman, of the name of Douglas, who made a point of collecting every known edition of HORACE. To perfect this collection, he toiled as assiduously as in visiting patients ; and yet he wanted many a precious impression.\* If Dr. Douglas have been long *pardoned* for this classical mania, what may not any man be for that of collecting an HOMERIC LIBRARY? I own, it were among the most rational of all book-manias—with the exception of that mentioned in a note, in a certain bibliographical production . . . not necessary to be here particularly specified.

Yet, of the early editions of Homer, I will only notice the FIRST of 1488,† printed at Florence in 2 folio vols.

\* A catalogue of the editions of Horace, collected by Dr. Douglas, is prefixed to *Watson's Latin and English edition of the poet* in 1747, 8vo. 2 vols. 2 edit.‡ Although the Doctor had ten impressions in the xvth century, there was not one of the highest degree of rarity. In the whole, he possessed about 450 editions of Horace ; down to the year of 1738. This collection, or very nearly the whole of it, was brought to the public hammer, under Mr. Christie, a few years ago, and disposed of, en masse, for fourscore pounds.

† I may quietly begin this *inspiring note*, by referring the curious to a particular account of this grand work to be found in the *Bibl. Spenceriana*, vol. ii. p. 55-62 : together with a fac-simile of the type. I am unable to add any thing to the full account there given of the bibliographical history of this first edition of the entire Greek text of Homer. As to COPIES of it, one hardly knows which to mention

‡ In the title-page, below Watson's name, it runs thus : “ *Revised by a Gentleman well skilled in this sort of literature, at London.* ” This sounds oddly enough, now a days. My copy of Watson's Horace was Garrick's.

and still worth some sixty guineas, if in a perfect and sound condition. I shall bestride the sixteenth and seventeenth centuries without the mention of a single edition; and come at once to those of *Clarke*, *Ernesti*, and *Heyne*—particularly specified in the subjoined note.\* And yet shall the rarest and most splendid of

first. Lord Spencer's is, after all, the finest which I have ever seen upon paper; if that, in an *uncut* state, in the Royal Library at Paris be excepted. Mr. Payne tells me that Earl Mansfield possesses a remarkably fine large copy of it. The copies which I have seen in the collections of Messrs. Grenville, Hibbert, and Drury, are rather *exulting* ones; but, if the ravages of a wicked worm could be overlooked, I should say that the copy in the library of the late John Mordaunt Johnson, Esq. sold by auction by Mr. Evans, in 1817, was among the very finest in the world. It was in the original binding, and had the first two leaves of the *Odyssey* printed UPON VELLUM. But THE great vellum copy, of the entire work, which was once at Paris, now slumbers on the shelves of St. Marc, at Venice. It is thoroughly beautiful, as those tell me who have been comforted with a sight of it. Mr. Dent possesses the second volume UPON VELLUM—which he obtained in the fortunate purchase of the beautiful library belonging to the late Robert Heathcote, Esq. But the very sight of this lovely volume, torn from its long separated and inconsolable partner, produces a momentary heart-ach. Will a re-union take place? Or is this severed associate lost, beyond the possibility of restoration? Who shall deny that a perfect and white copy of this first Homer, UPON VELLUM, is richly worth 500 guineas? But I would not give more than a fifth part of this sum for the membranaceous copy published by Bodoni in 1808, in two thunderingly large folios: see *Tour*, vol. ii. 283.

And shall I say nothing of ALDINE VELLUM HOMERS? Not a word: although I could write even a “right merie” chapter thereon. “*Sunt certi denique fines*”—and oaken fencees must neither be pulled down, grubbed up, nor jumped over.

\* First of Dr. CLARKE's edition in 1729-1740, Gr. et Lat. 4to. 4 volumes. A fine copy is worth 5*l.* 15*s.* 6*d.* The reprints have

ALL editions be passed over in a sort of unseemly silence? Is the ardent “Young Man” to be kept in been innumerable. I have seen a great many copies on **LARGE PAPER**; but they now droop their heads somewhat in the money market. A morocco coated copy, and they are usually found in this condition, may however be worth 25*l.* The Merly copy produced 22*l.* 12*s.* 6*d.* Does it exist, *uncut*, on large paper?\* ERNESTI’s edition is with me a great favourite. It was printed at Leipsic in 1759, in 5 vols. 8vo. Gr. & Lat.: and from the authorities adduced in the *Introd. to the Classics*, vol. i. p. 386, it ought to be a general favourite. A good copy, in neat calf binding, is worth 3*l.* 13*s.* 6*d.* I paid another guinea to boot, for my own copy, but it is bound in russia, and had belonged to the late Lord Glenbervie: affording the following testimony of the application of its possessor: “*Begin a third perusal 28 July, 1786. Begin a fourth perusal with Eustathius, at Bushy, 11th Aug. 1792.*” The choice library of my friend Mr. H. Drury furnishes another instance of Homeric application. In the copy of Barnes’s Homer, possessed by his grandfather, the late Dr. Benjamin Heath, is the following memorandum—in the hand-writing of the Doctor: “*Tertio perfectum hunc librum absolvi. Octob, 14, 1744. Intra diem 29 Julij 1744 et 5 Febij. sequentes Quindecies Iliada perlegi.*” There are copies of Ernesti’s edit. on thick *writing paper*, sometimes called *large paper*, which are probably worth a dozen sovereigns in good binding. The edition was beautifully and correctly reprinted

\* While on the *large paper* HOMERIC THEME, let me correct something like a rash assertion, uttered by me, in the *Ædes Althorp.* vol. i. p. 130, about the *Leyden* edition of 1656, 4to. edited by Schrevelius and printed by Hackius, I have there said that the copy of this book, possessed by the Rev. H. Drury, is the only one, on large paper, which I have heard of: that at Althorp *approaching* it very sensibly. But my good friend Mr. Payne has seen several. “And how many, I pray?” “Three or four, at least.” That may be; yet Mr. Drury’s copy continues to be a most covetable gem. Among the rarest of large papers, of the immortal Mæonian Bard, is the pretty and correct Oxford edition of 1714, octavo, gr. 2 vols.: and a double felicity connected with this book, happened to me on one and the same day. In Pall Mall I saw the sweetest copy of it imaginable, on small paper, ruled with red lines, and bound in original red morocco. In Bedford-street, Covent-Garden, I saw the same edition, on **LARGE PAPER**, bound in pale russia—each copy to be sold. Will MENALCAS hesitate a moment in turning his horses’ heads to one dépôt or the other. He will not: he cannot.

Vandal darkness respecting the existence of an impression which goes by the name of the *Grenville Homer*, published in four small quartos, in 1800? And, much more, if he wishes to purchase a **LARGE PAPER** copy, may he not sit down and make a calculation of its probable cost?\* Of *Translations*, I must be wholly silent; for there is no end of them: but let it be permitted me just to say, that the most curious and rare is that published in modern Greek, about two centuries ago.†

at Glasgow in 1814, 8vo. 5 vols. and I find the catalogue of Messrs. Payne and Foss thickly and richly studded with copies of this reprint, in all forms and at all prices.

For an account of HEYNE's edition, *Lips.* 1802, 8vo. Gr. & Lat. 8 vols. consult the *Introd. to the Classics*, vol. i. p. 389. A copy in good binding is worth 5*l.* It appears to be on *fine*, and on " *finest paper:*" for the former, Mr. Bohn asks 7*l.* for a sewed copy: for the latter, Messrs. Payne and Foss value a copy, in sumptuous morocco binding, at 18*l.* 18*s.* The vignettes in Heyne's edition give it quite a classical air: but, if you wish to be *sober* as well as *sure* in your Homeric purchase, content yourself with the edition of Oxford, 1811, gr. 5 vols. with the Scholia of Didymus and the index of Seber. It is worth 2*l.* 6*s.* in neat binding.

\* At the mention of the large paper **GRENVILLE HOMER**, where is the classical Bibliomaniac who does not sigh at his inability, or want of opportunity, to possess it? — and, in proportion, rejoice extravagantly on its *possession*? The last copy of this kind, which was sold at the sale of the late Bishop of London's library, produced the sum of 80*l.* A good copy of the small paper, bound in neat calf binding, is worth about 1*l.* 15*s.* The large paper was printed only for presents; and whoever will consult the *Ædes Althorp.* vol. i. page 130 will find some peculiarities even in these large paper copies. It seems that *every* possessor of them cannot be equally blest.

† A word or two, before this rare edition is chronicled in these pages. As to foreign translations of Homer, of a comparatively recent period, consult Barbier's *Bibl. d'un Homme de Gout*, vol. i. p. 12. As

Of course, next to Homer, HESIOD claims immediate notice; although these two venerable poetic Seers

to our *own*, I should unhesitatingly say, read POPE; but have Cowper at hand for occasional consultation. It may be said of these two distinguished translations, that the learned *talk* of Cowper, but *read* Pope: which may be illustrated by a celebrated Law Lord's nice distinction between sparkling and still champagne. "Sir, people praise the *still*, but drink the *lively*." As to Pope's performance, it is almost beyond all conception as well as of praise: and even what Dryden has executed of the first book (see this subject elegantly discussed in a publication, highly popular in its day, called *Fitzosborne's Letters*, of which Melmoth was the author) there can be little doubt but that, had that version been *completed*, it would have been immeasurably behind Pope's in poetical spirit and harmony.

The modern Greek version (of the *ILIA*D only) alluded to in the text, is as follows: premising, that this account of it is taken from the volume itself (of excessive rarity) in the library at Chatsworth. It had belonged to the late Bishop of Ely; and as the late Mr. Beloe had access to the Bishop's library, I thought it likely it might appear in the pages of the *Anecdotes of Literature*, but on tracing all the references to Homer (in the index) to their sources, I do not observe it. Yet it may have possibly escaped me. Take it therefore, gentle reader, as you find it here:

ΟΜΗΡΟΥ ΙΛΙΑC, ΜΕΤΑΒΑΛΘΕῖ; Α ΠΑΛΑΙ ΕΙC ΚΟΙΝΗΝ γλῶσσαν, νῦν  
δὲ διορθωθεῖσα, καὶ διατεθεῖσα συντόμως, καὶ κατὰ βιβλία, καθὼς ἔχει ἡ τε  
δημήτου βιβλος, παρὰ Νικολάου τῆς Λουκάνου, &c. &c. This title is in red.  
At the end, on the recto of the last leaf, in black letter: *Stampata in Venetia per Maestro Stefano da Sabio: il quale habita a Santa Maria formosa: ad instantia di miser Damian di santa Maria da Spici. M.D. xxvi. nel mese di magio.* It is printed in double columns: beginning thus, on the reverse of signature a viij.

Τὴν οργὴν ἄδε καὶ λέγε,  
τε πηλείδου αχιλλέως,  
καὶ πολλὰς λύπας ἐποίει  
καὶ πολλὰς ψυχας ἀνδρέας.

&c. &c.

may dispute with each other for chronological precedence. I shall refer the reader to the subjoined note\* for an account of the earlier editions of this poet, and say no more here about subsequent impressions, than that, those, to which the names of *Grævius*, *Robinson*, and *Loesner*,† are attached, as Editors, have

The giving of the girdle to Juno, by Venus, is curiously enough represented (*μ. vj recto.*)

λάβε δη ταυτην τὴν ξώνην  
οὐλα γαρ ἔχει μὲ ταύτην,  
στὶ ἐκεῖνο θελεις ποίσει,  
οὐτως ἐλεξεν ή κύπρις  
και γελῶσα εἰσ τὸ σῆθος.

&c. &c.

There are bold and spirited wood-cuts throughout. The Duke's copy is in sound and desirable condition.

\* The first printed text of *Hesiod* is found in the Milan *Theocritus* of 1493, and the Aldine of 1495 : (See *Bibl. Spencer.* vol. ii. p. 43.) the former containing the *Opera & Dies*, the latter the *Theogonia*. The first edition of the complete works of *Hesiod*, is that of *Trinacvellus*, printed at *Venice* in 1537, 4to. Gr. and containing the *Scholia*. A copy of this truly valuable, as well as rare, édition is marked by *Messrs. Payne and Foss* at the reasonable sum of 2*l. 2s.*

† Of *Grævius*, including the labours of *Le Clerc*, the best edition is considered to be that of *Amst. 1701*, 8vo. worth about 14*s.* but I should prefer the *Elzevir* edition of 1667, 8vo. worth about the same sum. *Robinson's* edition of 1737, 4to. Gr. & Lat. may be obtained for 1*l. 11s. 6d.*; and *Messrs. Payne and Foss* mark a "second paper" copy of it, scarce, and neat at 3*l. 3s.* But the **GREAT GUN**—not only of this, but of every other ancient classic—is the large paper of *Robinson*, of a small *folio form*, of which ten copies only are said to have been struck off, and for which the Duke of *Grafton's* copy, the last sold, produced the sum of 100*l.* *Loesner's* edition of 1778, 8vo. Gr. & Lat. with the *Scholia*, is worth 1*l. 1s.* : and an excellent edition it is. See the authorities in the *Introd. to the Classics*, vol. i. page 369.

the greater claims to be admitted among his “ Library Companions.” As the dramatic writers of Greece are introduced under the ensuing department, I shall here only add, to the foregoing poets, the names of Theocritus, Pindar, Anacreon, and Callimachus.

THEOCRITUS claims an early, and should receive a lasting, attention ; and a great deal of bibliographical mystery is involved in ascertaining the “ right points” of sundry editions of his works. The text of this interesting, and thoroughly characteristic writer, was first printed at *Milan*, in 1493, and twice in 1495, by *Aldus* :\* but the *Scholia* did not appear till about twenty years afterwards, at Rome, under the care of Calliergus ; and I must request my “ Young Man,” in particular, to snap up a fine copy of this intrinsically valuable book, in all respects, whenever such a treasure present itself in any particularly tempting condition.† Does it exist in a Grolier surtout ? As to critical editions, of a later date, rest contented with that by *Warton*, or *Valcknaer*, or *Kiessling*.‡

\* A fine and perfect copy of this very rare *Editio Princeps* of Theocritus, in 1493, is surely worth 42*l.* ? Lord Spencer’s is a most desirable copy. At Paris, in the Royal Library, they preserve an extraordinary curiosity—a unique copy of this book, on **LARGE PAPER**, with a title and imprint of the date of 1524. See *Tour*, vol. ii. page 315. The Aldine editions of 1495, which once lifted up their heads so high, on account of their rarity, have dropt dreadfully in price. Mr. Payne has a “ very large copy ” of the first, marked at 3*l.* 3*s.* only ; and of the second, at 1*l.* 1*s.* “ two leaves wanting.” See *Bibl. Spencer.* vol. ii. p. 438-443.

† This desirable volume was published at Rome, in 1516: Gr. in small 4*to.* and is of very uncommon occurrence. A fine copy of it may be worth 3*l.* 13*s.* 6*d.*

‡ *WARTON*’s sumptuous edition of Theocritus, printed at the Ox-

Let PINDAR here come in for especial notice and commendation ; and if he be difficult to master, let us solace ourselves that he will be found sublime when mastered. Grasp with avidity a fine ample-margined copy of the *Edit. Prin.* 1513, executed in the Aldine office ; \* and, making a proud display of a tall and

ford press in 1770, Gr. & Lat. 4to. 2 vols. is copiously described in the *Introd. to the Classics*, vol. ii. p. 278 : and yet some particularities, about cancelled leaves, which I will not even here attempt to specify, are omitted. Are these included under the term “ *Curæ Posterioreæ*,” introduced in the description of the copy in the catalogue of Messrs. Payne and Foss, marked at 5*l.* 15*s.* 6*d.* “ very neat ? ” A fine copy, in russia binding, is marked at 7*l.* 7*s.* VALCKNAER’s edition of 1779, 8vo. may be considered the best of that critic’s editions : that of 1781 being only a reprint of it. It is worth 12 or 15*s.* in neat binding—and I recommend it “ *totis viribus.* ” But KIESSLING’s edition of 1819, Gr. & Lat. with *Scholia*, &c. is undoubtedly the most erudite and elaborate of all the octavo impressions of Theocritus : and Mr. Bohn will supply you with copies in every state and at almost every price—from humble boards to imperial morocco.

\* I can never think of this first edition (*without* the *Scholia*) but my imagination riots (and loves to riot) in the contemplation, as it were, of the *unique* copy of it, ON VELLUM, in the matchless membranaceous Alduses of Spencer House ! And well do I call to mind the vehement rapture with which my especial good friend, the Rev. H. Drury, read—and seemed to feel “ the inspiring god”—(“ *Deus, ecce Deus* ”) as he read — a few of the verses from one of the Olympic Odes—alternately rejoicing in the splendour of Pindaric imagery and the lustre of Aldine vellum ! To be sure, such a volume is deserving of every species of classical and bibliomaniacal enthusiasm. It was the property of the late Count Revickzy : but see *Bibliogr. Decameron*, vol. ii. p. 349. A fine copy on paper is of rare occurrence. Let me just add that the *Scholia* of Pindar were first printed at Rome in 1515, 4to. and that it is the first Greek book published in that city. For a critical account of it, consult Heyne’s preface ; *Edit. Secund.* p. 107. Mr. Bohn marks a fine copy of it at 1*l.* 8*s.*

Oxford bound copy of the edition of *West and Welsed* of 1697, betake yourself to the copious and critical pages of *Heyne*, for the most thorough and satisfactory understanding of the original text of the poet.\*

ANACREON will be bought, by the fond enthusiast of that fascinating author, in almost every form and condition: from the *editio princeps*, by Harry Stephen in 1554, to the last of the critical editions of Fischer.†

\* In most of our old libraries, stand tall, and comely copies of the *Oxford Pindar* of 1697. Messrs. Payne and Foss value a "fine copy, russia, gilt leaves," at 3*l.* 13*s.* 6*d.*; and support that "fine copy" by a much finer one, in good sooth—it being on "LARGE PAPER," with the addition of "EXTREMELY RARE" . . . but with no price subjoined. Will posterity ever be made acquainted with the sum for which that copy has been, or is to be, disposed of? In Cleveland-square, at Althorp, at Chatsworth, and of course at Buckingham House, a similar gigantic copy may be seen. Respecting Heyne's edition, you may have copies at all prices. It is worth 2*l.* 2*s.* in plain calf; and about 5*l.* 15*s.* 6*d.* on **LARGE PAPER** in neat binding. For the critical merits of this edition, consult the *Introd. to the Classics*, vol. ii. p. 129-131.

† The first edition of Anacreon‡ was published by *Henry Stephen* in 1554, in a 4*to.* form; and is by no means a volume of particular scarcity. Yet a fine copy may be worth 2*l.* 12*s.* 6*d.* *Maittaire* gave the world a most respectable, as well as critical edition, in that of 1725, 4*to.*; of which only 100 copies were printed, and which was dedicated to his particular friend *Sir Richard Ellys, Bart.* with whom he loved to disport in bibliographical pleasantries § and for whom,

‡ See a long and learned disquisition on the lyrical metres of Anacreon (which once engaged the attention of Dr. Burney and the present Bishop of Hereford) in the *Classical Journal*, vol. ii. p. 31, vol. iv. pp. 196-280.

§ Of these "pleasantries," take, gentle reader, a specimen singularly characteristic of the Writer, and delightfully illustrative of the "pleasant" terms on which that writer and his Correspondent lived with each other. It relates to the purchase of a copy of the *Aldine Greek Psalter*, by *Maittaire*, from a bookseller, who, it must be admitted, fought a tolerably good fight, considering the insinuating

The tribe of little minnow pocket-editions, is, almost like unto that of the fish here brought into the adjective form. For **CALLIMACHUS**, despair equally of getting possession of the *edit. prin.* executed in capital letters, and of that edited by *Robortellus*, in 1555,

chiefly, that magnificent library was collected which adorns the oft-mentioned mansion of Blickling: see p. 578, ante. Maittaire's edition was reprinted in 1740: but that of 1725 is the game at which a thorough bred bibliomaniacal sportsman must fly. It is worth 2*l. 2s.* in fine condition. But, after all, *Fischer's* edition of 1793, must be the critical Anacreontic tome for ordinary purposes of consultation. A good vellum-bound copy of it is worth 12*s. 6d.*

attack of the purchaser. This letter has been obligingly copied for me by the Rev. Mr. Churchill, from the original—in the library at Blickling:

Viro dignissimo, antiquis moribus, probâ indole, Literis ornatissimo, Richardo Ellys, Bart<sup>o</sup>.

S. P. D.

Mich. Maittaire.

En tibi, Vir Amicissime, Psalterium, quantivis pretii; auro contrâ non carum. Veruntamen, priusquam pecuniam solverem, multis strenuè egi cum bibliopolâ. "Heus, inquam, sperasne hunc librum fore vendibilem? Totâ erras viâ. Isto charactere peregrino, ignoto; et si quis Græcum fuisse conjiciat, minime intellecto; et si quis paulum intelligat, minime utili; nunc præsertim temporis, quo libri ad illam materiam neglectam, imò in ridiculo habitam, spectantes, sint meræ nugæ. Si igitur me audis, pretium, quod postules, divide; aliâ lege me non habetis emp̄torem. Serò poenitebit, cum liber abjectus in Officinâ putrescat." Bibliopola, qui libri dignitatem non ignorabat, his verbis primum haud permotus, subrisit; meque non serio loqui suspicatus est. Instabam utcunque, et consilio, dixi, meo utere; "huic auro, quod postulas, quantum detrahes? age, et fac videam, quantum sapias." Homo, vix tandem victus, pro nummo semi-aureo, vendidit semi-argentem; quem tibi remitto. Nescio an risum hoc joculari inter me et bibliopolam dialogo tibi moverim. Iocis missis ad seria transeo . . .

Maittaire goes on to prove, very justly, that the book was printed by Aldus about the year 1495-6. The postscript is as follows:

Vale. Ex Museolo CIO. IO CCXXXVI. Prid. Cal. Mat. Vides, Vir humanissime, quam familiariter tecum agam: nec sane, nisi scirem nihil humani a te alienum esse, ausim epistolam lituris quam literis pleniorē tuis oculis exposuisse. Facile me haberes excusatum, si intueri posses, quali erga te sim animo; quos affectus in meo pectore excitet tua in me benevolentia.

12mo. :\* and, shunning the large paper of *Grævius's* impression of 1697, (which once made the eye of the classical bibliomaniac sparkle with ecstasy !) seek for the edition of *Ernesti*, or of *Blomfield* ; both to be had at “ comfortable ” prices—and both capable of making you learned in the lore of a poet, whose merits ought to render him more familiar to the bulk of classical readers.†

\* A succinct and correct account of the editions of Callimachus appeared in the second volume of the *Museum Criticum*, p. 146, &c. from which it should seem that the rarest, and one of the most intrinsically valuable, is that of *Robortellus*, printed at *Venice* in 1555, 12mo. Of this edition, in particular, an account is given in vol. i. page 227 of the same work ; and for the helps which it afforded Dr. Blomfield, in his edition of 1815, see the pages first referred to. The only known copy of it, in this country, is in the library of his Grace the Duke of Devonshire. As to the *Editio Princeps*, in capital letters, I apprehend it to be among the very rarest — if not *the* rarest — of all the famous Greek capital letter productions ; and the copy of it, which was sold at the sale of the Roxburghe Library, produced the sum of 60*l.* It exists, as I learn, in some library at Florence, or at Rome, along with the *Museus*, *Anthology*, *Apollonius Rhodius*, and *Euripides*, in one volume, UPON VELLUM ! Immeasurably precious treasure : — a very *Valdarfar Boccaccio* in price ! Will it ever *insinuate* itself into this country ? More improbable things have happened.

† Alas, for the fate of LARGE PAPER copies—in general ! although doubtless with many splendid exceptions. There was a time, when the buoyant spirits of Bridges, Mead, Foulkes, and Askew, knew of no greater felicity than that of the possession of the *Grævius Callimachus* on large paper : — and 10, 12, 14, 16, and even 18 guineas have been given for such a copy. Now, it reposes, untouched and unnoticed, on the shelves of booksellers, for some five or six guineas. Do I hear the classical moralist exclaim, in the language of Persius, “ O curas hominum ! O quantum est in rebus inane ! ” And yet, read the commendations on this edition in the *Museum Criticum*, vol. ii. p. 149 ; from which you will be induced to give at least a dozen or sixteen shillings for a good copy on small paper. Had Ernesti's edi-

From the poets of Greece, the step is at once natural and easy to those of ROME. And here, at very starting, we are distracted in the choice: with “the embarrassment of wealth” — not only on account of the comparative facility with which these Roman poets may be mastered, but on account of their absolute beauty, variety, and interest. These poets may perhaps be safely divided into two classes. In the first, appear Virgil, Lucretius, Ovid, Juvenal, Persius, Martial, and Horace: in the second, Lucan, Statius, Silius Italicus, Claudian, Catullus, Tibullus, Properius, and Valerius Flaccus; and yet I admit that, if the *latter* Bard find a place here, so ought APOLLO-

tion, in 1761, 8vo. two vol. contained the emendations and notes of Valcknaer, it would have had better pretensions to the applause of the learned, and would have received the undivided patronage of the classical world. It is yet however worth 1*l.* 1*s.* in good condition. In the year 1815 appeared the critical and accurate edition of Dr. Blomfield, obtainable at an easy price, and in all respects desirable from the purity of the text, the accession of various readings from the *Edit. Prin.* and from that of Robortellus; the notes of Bentley, Rhunker, and Ernesti; and from those (the greater number) of the learned Editor himself. “The collection of Fragments, quoted from various writers, occupying, with the comments upon them, one hundred and seventy pages, has now been enlarged to the number of five hundred and eleven.” *Mus. Crit. ibid.* After such an account, what remains, but to give a prompt order for this edition of Callimachus? which, had it been accompanied by a *parallel* Latin text, (“pace dixerim”) would, I am persuaded, have been the inmate of the library of every “Young Man” of any pretension to classical reputation. It exists on LARGE PAPER: and why should it not? I had almost forgotten to add, that the Scholia, being considered as spurious, are rejected; and that Ernesti’s useful Index, corrected and materially enlarged, is added to the edition.

NIUS RHODIUS and BION and MOSCHUS\*—in the previous arrangement of the Grecian poets.

First, then, of the divine VIRGIL; the very Rafaelle of poets of all countries—for so I venture upon prefixing that epithet, which is usually attached to the great painter whose name is here coupled with the Mantuan bard. Of the earlier editions† of Virgil, the

\* These poets may however receive a slight bibliographical notice in the present place. The Edit. prin. of APOLLONIUS RHODIUS was published in 1496, 4to. Gr. in capital letters. Lord Spencer possesses the beautiful copy of it UPON VELLUM, (from the sale of the Macarthy library) which had formerly belonged to Girardot de Préfond. A similar copy is in the royal Collection, and another in that at Blenheim. A sound and well bound copy, on paper, may be obtained for 6*l.* 6*s.* For critical editions, get that of Schaefer of 1810, Lips. Gr. & Lat. two vols. worth about 1*l.* 11*s.* 6*d.* Collectors make boast of a beautiful copy of the Elzevir edition of 1641, 8vo. Gr. & Lat. edited by Hoelzlinus; but many make boast of what they never look into. BION and MOSCHUS have been most accurately as well as beautifully published in the *Poetæ Minores Græci*, of which the Rev. Mr. Gaisford, Regius Professor of the Greek language at Oxford, is the Editor. This desirable work is now complete, in 4 octavo volumes, 1815-1820; the two latter volumes having the Scholia on Hesiod and Theocritus: but copies of it on LARGE PAPER, must be hoped for, rather than sought after—as where shall they be found? A copy on small paper is worth about 2*l.* 2*s.* in bds.

† If the bibliographical critic and antiquary be anxious to embark on a sort of Bay of Biscay voyage, respecting the earlier, rarer, and more precious editions of Virgil, he may consult not fewer than FIFTY-THREE pages, relating to that subject, in the second and sixth volumes of the *Bibl. Spenceriana*.‡ And, again, if he prefer consulting some score pages respecting the same, let him turn to the xlvth page of the Index of the Tour—where shall be seen, marshalled in due array, a varied and tempting list of these desirable objects of research.

\* That is, *Ædes Althorp.* vol. ii. for the vith of the *Bibl. Spencer.*

difficulty will be considerable to procure fine copies of any before the year 1476, or 1480 : and as to the impres-

Here, I shall only place the larger end of the telescope to the eye of my young man, so as to reduce these objects within a narrow compass. And first, as to the *Editio Princeps*, supposed to have been printed in 1469 by *Sweynheym* and *Pannartz*. The most beautiful copies of this book which I ever saw, are those in the libraries of Earl Spencer and Ste. Genevieve at Paris: but this latter, although larger than his Lordship's, is defective, inasmuch as it wants the *Priapeia*.\* Count Melzi's copy, now in this country, and the property of Mr. Standish, has also the same deficiency. The copy in the Bodleian library, wanting four leaves, and otherwise in a very perilous condition, had belonged to the Duke di Cassano, and was sold among Lord Spencer's duplicates for 63*l.* But, rarer than this *first* edition from the press of *Sweynheym* and *Pannartz*, is the *second*, from the same printing office, of the date of 1471: of which only two copies are known to exist in this country. One, perfect and sound, in Lord Spencer's library, and formerly in the Royal Library at Stuttgart; the other in the Hunterian Collection at Glasgow, but, according to a note made by me several years ago, not quite perfect at the end. At Paris, they preserve Politian's copy of this second Roman edition, *UNCUT*. I consider a fine and perfect copy of either of these editions worth two hundred guineas, at the least.

What shall be said of the beauteous tome—the first edition of *Virgil* with a *date*—put forth by *Vindelin de Spira*, in 1470? On paper or on vellum, it is of prodigious rarity. The Royal Library at Paris possesses it on VELLUM—lovely, almost beyond all loveliness! Mr. Grenville has a similar copy; larger, but not quite in the same inviting condition throughout. This copy, purchased of Messrs. Payne and Foss in an objectionable state, was placed in the hands of Mr. C. Lewis, and left those same hands in a form and condition as if it had undergone some revivifying and enlarging process. The beauty could scarcely have known itself again: “*Miraturque novas frondes et non sua poma.*” On paper, such a volume, in per-

\* It is however a moot point whether the *PRIAPEIA* *really* belong to the first edition of *Virgil*. It is no moot point that they are *not* the production of that author.

sions by *Sweynheym and Pannartz*, or by *Mentelin*, or by *Vindelin de Spira*, the “Young Man” must not set his heart too devotedly upon either; for, long will be the period, and incessant will be the difficulties and obstacles, in the accomplishment of such an object. The *Brescia* edition of 1473, in the collection of Earl Spencer, is considered as unique.

But I will break away from the entanglements involved in a discussion of these ancient impressions of the Bard of Mantua, and, scarcely vouchsafing to notice any of the earlier and more brilliant gems executed in the office of *Aldus*,\* betake myself only to the recommendation of those thoroughly useful and substantial editions of the poet, of which *Burman* and *Heyne* were the editors: recommending, in the mean time, an occasionally serviceable impression with the

fect condition, is worth 100*l.* I had well nigh said 120 guineas. And now, as to *Mentelin*’s edition, without date, but supposed to be really the *second* of the Poet. It is a volume of excessive rarity, though doubtless of less rarity than the preceding. The finest copy of it with which I am acquainted (and I have seen six) is that in the splendid library of Mr. George Hibbert; well worth the sum (100*l.*) at which it was acquired. These four editions of Virgil, with the exception of that of *Zarotus* of 1472, of one of a similar date in the types of the *Ausonius* of 1472, and of the *Brescia* of 1473, are unquestionably the rarest of all those of the “Divine Virgil.”

\* First, in 1501, secondly, in 1505, and thirdly, in 1514: all of extreme rarity and price. Of the first, I have seen three copies UPON VELLUM: the most beautiful, in the library at Spencer House. The second edition ON VELLUM is of tremendous rarity. It is in the Melzi collection, now belonging to Mr. Standish; but is wanting in Earl Spencer’s; where, however, is a most exquisite copy on paper. The LARGE PAPER of 1514 (in the cabinet just mentioned) is much sought after; and may be worth 15*l.* 15*s.* in fine condition.

notes of various commentators, or what are called the *Variorum* impressions. \*

Of *Lucretius*, you can only hope for the first edition, printed at *Brescia*, by *Ferandus*. † The *Aldine* quarto of 1500 is probably the next in rarity; and for critical editions, obtain possession of that by *Havercamp*, or *Wakefield*, or *Eichstadt*. ‡ *Ovid* defies pos-

\* *Burman's Virgil*, 1746, 4to. 4 vols. is worth about 3*l.* in good calf binding; and that of *Heyne*, Lips. 1800, 6 vols. beautifully and splendidly got up, about 7*l.* 7*s.* in the same condition. But there are copies on *fine vellum* paper, which bring a few additional guineas, especially when clothed in morocco attire. As to the *Variorum* edition, that of *Leyden*, 1680, 8vo. 3 vols. is (whether justly, may be questioned) the usual favourite: and I find a copy, in old morocco binding, marked at the reasonable sum of 3*l.* 3*s.* in the catalogue of *Messrs. Arch.* For a pocket edition, get the true *Elzevir* of 1636—or, why not the little elfin 32mo. of *Mr. Pickering*? But a thousand pigmy rivals here start up—and threaten to pin me down as *Gulliver* was pinned down—and so I precipitate my retreat.

† There are only two copies of this *editio princeps*, by *Ferandus*, in England: one, in the library at *Spencer House*; the other in that of *Mr. Standish*, late the property of *Count Melzi*: and I believe I am speaking within compass when I affirm its pecuniary value to be at least 300 guineas. In the *Bibl. Spenceriana*, vol. ii. page 149-153, a full account of it will be found. The discovery of this edition has pulled down the worth of the *Verona* edit. of 1486 prodigiously.

‡ The *Aldine Lucretius* of 1500 is in truth a very scarce book; rarely found in fine and perfect condition; and, when so found, worth hard upon 12*l.* 12*s.* The *Lucretius* of *Havercamp*, published at *Leyden* in 1725, 4to. 2 vols. still maintains a very stiff price in the market; but I had conceived *Mr. Bohn* to have put an unbendingly stiff one upon it, at 6*l.* 6*s.*—although it was in morocco, fine, and bound by *Staggemier*—until I found *Messrs. Arch* giving 8*l.* 10*s.* for the same work at the sale of *Dr. Heath's library*. It must be remembered however that the latter was a *war* price. The disappointment felt at *Wakefield's* edition 1796, 4to. 3 vols. was in part the cause of

session, on his *first* appearance, in a perfect form. I repeat it—a **PERFECT** copy of the *Edit. Prin.* of Ovid, by Azzoguidi, 1471, folio, no where exists: in other words, its existence is unknown.\* I will allow both the youthful and the elderly reader to become master of the first *Aldine* of 1502; but in no wise to deceive himself with the glittering and seductive hope of obtaining it UPON VELLUM.† Let him however make sure of one of the *Variorums*; and if he be particu-

the high price of Havercamp's; but the reimpression of *Wakefield*, by Mr. Duncan of Glasgow, in 4 beautiful octavo volumes, 1813, is in fact the edition which I would recommend to the generality of readers—as containing the collation of the Brescia parent text, from Lord Spencer's copy. It may be had in all bindings, and on both large and small paper. Messrs. Arch mark a copy of the **LARGE**, “calf, elegant, marble leaves” at *7l. 7s.* The small is worth about *1l. 18s.* in bds. Still I must recommend my young man to give the best part of a sovereign for a well bound copy of *Eichstadt's* edition, Lips. 1801, 8vo.

\* In this country, there are copies very *nearly* approaching perfection, in the libraries of the King, Earl Spencer, the Right Hon. T. Grenville, and the Bodleian. The Royal Library at Paris has it also in an imperfect state. The only chance of perfecting either copy is, by purchasing *portions* of such as may be found vendible—but where? However the rival edition, of the same date, (1471) by *Sweynheym and Pannartz*, is of very great rarity; and Mr. Grenville could not obtain possession of *his* copy of it (from the sale of the Cassano library, as Lord Spencer's duplicates) under the sum of *73l. 10s.* Both these bibliographical gems of classical literature are minutely described in the *Bibl. Spenceriana*, vol. ii. p. 191-200.

† I apprehend that a *perfect* copy of the three volumes of the first Aldine impression of 1502, 12mo. UPON VELLUM, to be of excessively rare occurrence; and indeed know of no other copy than that in the library of Earl Spencer, which is extremely beautiful, and was obtained from the Paris Collection: see no. 210 of the catalogue. The second Aldine impression of 1515, 3 vols. 12mo. is perhaps of supe-

larly attached to the pages of this truly beautiful and original author, and be desirous of becoming master of all the mythological learning which his pages involve, I entreat him to lose no time in devoting his days and his nights to the critical lucubrations contained in the edition of *Peter Burman*, published in 1727, 4to. 4 vols.\*

There is no author, with the exception of Terence, of whom the history of the earlier editions involves so many difficulties and apparent contradictions, as *JUVENAL*; and, with him, let me couple his inseparable companion, *PERSIUS*. The earliest printed text of the former has been but recently introduced into this country—in the cabinet of Earl Spencer. It is *that* executed in the smallest roman type of *Ulric Han*; and, questionless, although it be without date, before the year 1470.†

rior critical importance; and of *this*, also, Renouard says there are copies upon vellum. I never saw one.

\* Of the *Variorum* impressions, perhaps there is not much choice between that superintended by *Cnippingius* at Leyden, 1670, 8vo. 3 vols., and that by *Schrevelius* at Amsterdam in 1683, 8vo. 3 vols. A good copy of either impression will cost the purchaser somewhere about 3*l.* 3*s.* *Burman's Ovid* was published at Amsterdam in 1727, 4to. 4 vols. and a sound copy of it, in ordinary binding, may be worth about 6*l.* 16*s.* 6*d.* On **LARGE PAPER**, it yet maintains something like the sovereign pre-eminence among Dutch quarto Classics; and a fine copy of it, in red morocco, is marked at 26*l.* 5*s.* in the catalogue of Messrs. Payne and Foss.

† This edition is fully described in the *Catalogue of the Cassano Library*, p. 63, which forms the 7th vol. to the Bibl. Spencer.: and at this moment I recal with pleasure the gratification I experienced on the first sight of this edition at Paris, in the year 1820, when in his Lordship's possession—on his return from the purchase of the Duke di Cassano's library at Naples. Only two other copies of it are

The earliest Juvenal with a date, is that of 1470. Perhaps the parent text of JUVENAL and PERSIUS, together, is that which issued from the Sorbonne press in the large irregular roman type of *Gering*, *Crantz*, and *Friburger*. Leaving the bibliographical antiquary to disport in the pages of the subjoined work,\* I proceed at once to the recommendation of the best critical edition—that of *Ruperti*—published at Leipsic in 1801, in 2 vols. 8vo. premising, that the best *Aldine* impression is of the date of 1501—and the best *Variorum*, that of Amst. 1684, 8vo. †

known: one of these is in the Magliabecchi library, and the other in that of Count D'Elci at Florence. But it must be remembered that Ulric Han printed an edition of Juvenal and Persius, (the preceding being only Juvenal apart) in his larger roman type, in a 4to. form, which is of excessive rarity,‡ and will be found described in the *Bibl. Spencer.* vol. ii. p. 117-219. Whether *originally* these editions were published at the same time, I will not take upon me to determine.

\* *Bibl. Spencer.* vol. ii. page 115-127: 219-225. A fac-simile of Gering's type is given at p. 221: and I should imagine that the edition from which it was taken could not have issued *later* than the year 1470. All the Classics, published in the *first* Gering letter, are of great rarity; and extremely difficult to procure in sound condition. But, as above observed, the early impressions of Juvenal and Persius involve *cruces* of discussion, which torture the patience of the most diligent, and daunt the courage of the most intrepid.

† By all means catch firm hold of *Ruperti's* edition, 1801, 8vo. 2 vols.—especially as it is obtainable at the small cost of a couple of sovereigns, even in comely attire. The fine or *thick paper* will cause the purse to bleed more copiously—but it is joyous to see it, along with the *Horace* by *Mitscherlich*, and the *Propertius* by *Kinœul*, in the same condition, lining the *visto-cabinet* of *MENALCAS*—from whence, at a distance of some twenty-three miles, are seen

‡ A copy of it was sold for 24*l.* 13*s.* 6*d.* at the sale of Lord Spencer's duplicates, from the Cassano Library.

Of MARTIAL, the bibliographical account must be very brief. The earlier impressions are all exceedingly rare ; and whether any of the dateless ones were published before the year 1471—when appeared that at Ferrara — must be left to future decision.\* *Aldus* opens the sixteenth century with his pretty duodecimo tome of 1501 : and *Scriverius* the seventeenth, with his desiderated volume of 1619 ; and as to future impressions, do almost as you will : but the *Variorium* edition of 1670, and that of *Smids* of 1701, each in 8vo. will not be easily obtained, in fine condition, under the sum of a sovereign.†

the undulating hills in the neighbourhood of Hurley Bottom, melting into the horizon. Of the first *Aldine* edition of 1501, Lord Spencer possesses a beautiful copy UPON VELLUM ; and he recently had the option of a copy of it upon paper, *uncut* ! That paper copy, bound by C. Lewis, yet still unshorn, now reposes in a cabinet within five miles easy walk of that of Menalcas. Why will not Mr. Bohn, in the possession of so many copies of the best *Variorum* of 1684, let us have *one* of these copies below the sum of 18s. ? — And see, what a thing it is to be “ *tall* ! ”—as thus : “ very fine and **TALL** copy in vellum, **ONE POUND FIVE SHILLINGS ! !** ”

\* The contest for chronological priority between the earlier editions of MARTIAL, lies between the quarto *Ferara* of 1471, the dateless *Vindelin de Spira*, and the dateless edition of which *Laver* is probably the printer. See these arduous points attempted in the *Bibl. Spencer.* vol. ii. p. 169, &c. and vol. iv. p. 529.

† Again, be it permitted me to chronicle another beautiful VELLUM **ALDUS** of Lord Spencer, in the Martial of 1501 : and before I make mention of the popular *Scriverius* of 1619, let me notice the very beautiful copy of *Raderus*’s edition, Mentz ; 1607, 4to. (reprinted in 1627 at the same place) which was superintended by Laurent Ramirez de Prado, and of which the sweetly coated copy in the Talleyrand collection, now graces the shelves of the splendid library of Mr. Labouchere, near Chelmsford. That same gentleman hath also a

Delightful HORACE ! — how shall I describe thy varied beauties, thy universal popularity, and yet, of far more difficult execution, the countless editions of thy Poems ! I will not hesitate an instant in urging even the “oldest” of my readers, if he feel any glow of bibliomaniacal enthusiasm lingering in the usually torpid current of his veins, to let slip no opportunity of enriching his cabinet with a choice copy of the *parent* text of this Prince of lyrical Roman poets. “Tis of small dimensions, and will slide easily into an inner coat pocket of six inches aperture.\* And yet,

*large paper Olivet's Cicero*, in red morocco — but . . . not *uncut* : see p. 578, ante. A fine copy of the little, thick, and inelegantly printed edition, of which *Scriverius* was the editor, may run hard upon 1*l. 16s.* The *thick paper* copies of this edition are very rare.

\* It is singular enough, not only that all the books of the same printer by whom the **FIRST HORACE** was executed, should be exceedingly rare, and that the name of the printer has never been correctly ascertained (unless it be *Adam, the Benedictin*) but that, of the *editio princeps* of Horace, there should, at this moment, be scarcely fewer than *six* copies in our own country? — while the Royal Library of Paris has long been destitute of that most essential acquisition. Let Mr. Van Praet only send over a commission worthy of “royalty,” and he cannot fail to become the purchaser (for his royal master) of the copy speedily to be sold in the library of the late Sir M. M. Sykes, Bart. *That* copy was once the property of Earl Spencer, and ceded in exchange. The Duke di Cassano’s copy produced the sum of 49*l. 7s.* : but I should say that a copy of first-rate condition was worth sixty guineas. *Nota bene* : the idea of the pocket of “six inches aperture,” (above mentioned) was taken from a pocket of the same dimensions, which usually belonged to the coats of the late lamented Mr. James Boswell. That worthy Roxburgher, and Shakspeare enthusiast, used to boast of the Brobdignagian dimensions of his inner coat pockets — and I have seen him *slide* quartos, of a tolerably ample breadth, into them, with a facility, as if the book had been

there is an edition of the bard, although published full four years later, which is of infinitely greater rarity : yea, perfectly UNFINDABLE — except . . . in that choicest of all classical cabinets, which will not require a very shrewd guess to discover. This is of the date of 1474, and was printed by *Arnoldus de Bruxella* at Naples.\*

I go at once to critical editions ; not without tantalising the book-enthusiast with the hope of getting a *first Aldus UPON VELLUM*. Rest satisfied, in regard to subsequent editions, with a good copy of the labours of *Bentley*, *Gesner*, or *Mitscherlich* ; although I am aware that many desperate efforts will be made for an *Elzevir* or *Variorum*, including the labours of *Bond*. But methinks I hear the devoted collector of Horace say, “ may I not feast upon *Pine* ? !† ”

printed for the pocket ! Would that the Owner of both pocket and book were “ amongst us again ” ? ! . . . “ *Multis ille bonis* ” . . . but peace to his Spirit !

\* A true and particular account of this UNIQUE treasure will be found at page 55 of the Catalogue of the Cassano Library. I will here only add, that, singularly enough, Lord Spencer possesses a *unique* impression of both Virgil and Horace: namely, the Brescia of 1473 (see *Bibl. Spencer.* vol. ii. p. 472) of the former, and this Naples impression of 1474 of the latter.

† It is high time to bring to a more intelligible level all the names, and perhaps mysterious allusions, above introduced. First, for *Aldine* impressions. They are of various dates ; but those of 1501 and 1509 should be held in chief estimation. Lord Spencer possesses a lovely copy of the first *UPON VELLUM*. The King and the Royal Library at Munich have it also in the like condition. Envious felicity ! The *Elzevir* of 1629 — divided into three parts, each with a title, and two titles being at the beginning — has been long a great favourite, although the edition of 1676 has more critical merit. I remember being asked 2*l.* 2*s.* for a dirty copy of this first *Elzevir*, at

I have now dispatched the *first* class of the Roman Poets; and yet, in commencing the second class, I know not whether my conscience ought not to reproach me for opening it with **LUCAN**, who may be thought worthy of a more exalted collocation. As to the editions of his works, I am bound to mention

Caen, in the shop of a Bouquiniste. The typographical arrangement of it is unpleasant to many eyes. See *Essai Bibliograph. sur les Elzévirs*, 1822, 8vo. p. 61. Of the *Variorums*, that containing the Scholia of *Bond* in 1670, 8vo. is the preferable. Mr. Bohn marks the Lamoignon copy of it, in red morocco, at 1*l.* 14*s.* A neat, ordinary copy, is worth about 18*s.* Of *Bentley's* editions, secure that printed at Amsterdam in 1728, 4to. : worth about 2*l.* 2*s.* : and yet Mr. Bohn marks the previous Amst. edit. of 1713 at the same price. I see however that it is a “fine copy” and “new”—and moreover, “in Dutch prize calf.” There is no resisting these “prize” bindings! The best edition of *Gesner's Horace*, is that printed at Glasgow, 1794, 8vo. — again and again committed to press. Of all the editors of *Horace*, few were more judicious and happy than **GESNER**; but the help of *Zeunius*, in the Leipsic edition of 1788—incorporated in that of Glasgow—proved indeed a most admirable as well as acceptable acquisition to the readers of this exquisite poet. *Pine* must be *dispatched* before *Mitscherlich*. How many lovely copies of this lovely book — (Lond. 1733, 8vo. 2 vols.) studded with brilliant vignettes, or engravings from the antique—and of which both text and ornament are executed upon copper—have I handled! . . . and, generally, in old morocco bindings, with the edges of the leaves as resplendently gilded as the rising sun! I forbear to enumerate them—but I have seen a very *towering* copy of this description sell for 6*l.* 6*s.* And why not? Last, and infinitely greatest, in the modern corps of Horatian critics, is **MITSCHERLICH**.\* Buy his edition, published at Leipsic in 1800, 8vo. 2 vols., and worth about a sovereign a volume in handsome binding. 'Twill furnish you with delectable annotation. There are copies (common enough) on stout vellum paper: worth 3*l.* 3*s.* in russia.

\* His edition contains the *Odes* only.

the *princeps* of 1469 ; not however so rare as the dateless folio, printed in the character of the first Horace.\* If you have *Oudendorp's*, or *Burman's* edition, each in quarto—the former of the date of 1728, and the latter of 1740—it may suffice for a knowledge of the critical labours bestowed on the poet. There are those however, who make something of a “*pet*” of the Strawberry Hill quarto of 1760 ; and so let it pass in the muster-roll of the editions of Lucan.†

STATIUS is a more varied, but not perhaps a more popular author. I will have nothing to do with the earlier editions of his works, in detached parts, † but

\* The last of the works printed by the immortal fraternity of SWEYNHEYM and PANNARTZ, in the year 1469, was the Lucan above mentioned. A fine and large copy of it will be always worth 31*l.* 10*s.* Why this book should have been sold for 25*l.*, and the dateless folio, in the types of the Horace, for 2*l.* 2*s.* (bad as might have been the copy !) is beyond all my powers of divination. Doubtless that folio, fully described in the *Bibl. Spencer.* vol. ii. p. 139, is much the scarcer book.

† I take the editions by *Oudendorp* and *Burman* to be worth pretty much the same : from 1*l.* 16*s.* to 2*l.* 10*s.* each, according to condition and binding. We have again the “prize vellum” of Mr. Bohn attached to a copy of *Burman's* edition, marked at 2*l.* And here let me notice the best *Variorum* of 1658, 8vo. of which elegantly printed book a fine copy may be worth 15*s.* : but there are those, who raise, upon the shoulders of it, the reprint of 1689—and mark it at a more advanced price. Why (may I ask) has the French Elzevirian Bibliographer omitted both editions ? The *Strawberry Hill* edition of 1760, 4to. is, in truth, an elegantly printed, and in many respects, a desirable volume—exceedingly alluring to perusal, and, coated in morocco, a fit innate of a classical drawing room—such as MARCELLUS loves to “get up.” In this condition it may be worth 2*l.* 12*s.* 6*d.*

‡ Not fewer than twelve pages are devoted to the earlier editions of Statius, in the *Bibl. Spenceriana*, vol. ii. p. 366, &c. I will not

recommend the wonderfully stuffed quarto volumes which contain the critical labours of *Barthius* upon this author, and which were published in 1664, 4to. : and, as I know the *Variorum* of 1671 to be a great favourite, let it e'en have a place upon the shelf of the young Man — but at a price, not exceeding 18s. “ of good and lawful money of Great Britain.” Before I come to speak of *Silius Italicus*, or *Claudian*, I am most

attempt a camera lucida view of the knotty points involved in that discussion : but, among the very earliest, with a date, is the *Achilleüs* of 1472, without indication of place, but in all probability at Venice —and another edition of the *same* date, printed at Ferrara — both in 4to. The *Silvæ* were also printed in the same year, probably by Vindelin de Spira, in folio—united with an edition of Catullus, Tibullus, and Propertius, of that date, and of most especial rarity. The *Thebaïs* and *Achilleüs* were both printed together, without date, before this year : nor was it till the year 1483 that the *united* works of Statius first appeared, by Octavianus Scotus at Venice. I cannot put my young man upon a “ quick scent ” after these earlier and rarer pieces of the detached works of the poet ; tho’ I may promise him “ to kill,” in a short time, if he be anxious to secure the respectable folio of Octavianus Scotus—probably for 5l. 5s. : but, in that case, I must bargain for a morocco coating to it.

Of critical editions, that by *BARTHIUS* is eminently, and in all respects, the best : and, what is most consoling, it may be obtained in three or four volumes, 4to. for about three guineas. It is a mine of inexhaustible erudition. But for separate portions of Statius, nothing can be better edited than the *Silvæ*, by *MARKELAND*, in 1728, 4to. A good copy of this volume may be obtained for 1l. 1s. As to the *Variorum* of 1671, such are the mad feelings afloat about it, that, in spite of being “ wormed in the margin,” Messrs. Payne and Foss mark a copy at 1l. 11s. 6d. : and “ fine, in vellum,” at 1l. 16s. I have a distinct remembrance of this “ fine, vellum ” Statius, lying upon its fore edge—back uppermost—in the splendid and well-nigh interminable row of “ *Vellum Variorums* ” which hath recently dove-tailed the floor of the “ *magasin* ” of Messrs. Payne and Foss.

anxious that the same “ Young Man ” should peruse, as I am sure he will do with pleasure and profit, the pages of Dr. Coplestone’s *Praelectiones Academicæ*, 1813, 8vo., in which many of the beauties of these poets are brought forward with the most felicitous effect ; and now and then (by such means) we alight upon imagery, and upon diction, which equally charm by its splendour and its harmony.

Of *SILIUS ITALICUS*, I am rather anxious that the first edition—whether by *Sweynheym and Pannartz*, or by *Laver*—each in 1471—should be sedulously sought after and resolutely contended for — especially the latter ; if it be (which is of most uncommon occurrence) in *sound* and *spacious* condition.\* In regard to critical editions, seize upon that of *Drakenborch*, 1717, 4to. or *Ruperti*, 1795, 8vo. 2 vols. ; and if you desiderate smaller tomes, look sharply out for the

\* It is certainly somewhat deserving of remark, that, among all the books of ancient Classics printed by *Sweynheym and Pannartz*, UPON VELLUM, none have been yet found of the *Poets of Rome*. We have *Aulus Gellius*, *Apuleius*, *Julius Cæsar*, *Livy*, and eke the venerable *Jerom*, in a membranaceous attire ; but a single Roman poet, in that form, has never yet turned up. Would it were the *Silius Italicus*, by *Sweynheym and Pannartz*, of 1471 ! — since it is a noble and a rare volume—of which the Duke de la Valliere’s own copy was sold for 31*l.* 10*s.* as a duplicate of Earl Spencer, at the sale of the Cassano Library. I learn that Mr. Inglis has one of the finest copies in the world of this very *estimable* volume — but that, in the Spencer Library, will not be easily overcome for size and condition. The *LAVER* impression, without date, is of infinitely greater difficulty to procure in a fine condition — and the Duke di Cassano’s copy of it, retained by Earl Spencer, happened luckily to be one of the most desirable books in his Grace’s collection : his Lordship’s previous copy was in very indifferent condition.

duodecimo of 1792, 2 vols. published by the late Mr. Faulder of Bond-street.\*

The *editio princeps* of the Works of CLAUDIAN appeared in 1482, at Vicenza, from the press of Jacobus Dusensis — a scarce printer. A fine copy of this rare and estimable volume may be worth from 12 to 20*l.* according to condition. The *Rape of Proserpine* was published probably eight or ten years earlier, from the press of Ketelaer and De Leempt.† For critical impressions, possess that by Gesner (1759, 8vo. 2 vols.) or by Burman, 1760, 4to. And yet, if a small edition be sought after, procure the *Elzevir* of 1650, 12mo ; and especially the fine and larger-sized copies. With this, may be joined the best *Variorum* of 1665, 8vo. containing the enlarged notes of Heinsius ; and of which a fine copy will with difficulty be procured under the sum of 1*l.* 11*s.* 6*d.*‡

\* The edition of Silius Italicus, by Drakenborch, 1717, 4to. must doubtless be procured. On LARGE PAPER it is rare, and worth 4*l.* 4*s.* : on small paper, somewhere about half that sum. The edition of 1792 may be had in good condition for about 8 or 9 shillings.

† Why do I add a note here? Only to remark that, all the classical books, by Ketelaer and De Leempt, are of great rarity ; but I suspect them to be generally reprints of Roman or Venetian editions. I could have said much, while upon the editions of Ovid, of an impression of the *De Arte Amatoria*, printed by these gothic-lettered artists—and preserved in the Public Library at Cambridge ; but that must be reserved for the forthcoming edition of the “Introduction to the Classics.”

‡ First of Gesner’s edition. It is reasonable enough ; and may be obtained in good condition for 14 or 16*s.* Messrs. Payne and Foss mark it in russia at 1*l.* 7*s.* Secondly, for Burman’s ; — and here comes Mr. Bohn, with his tempting “ prize vellum,” to coax us into the purchase of a copy in this condition for 2*l.* 2*s.* Be it so. But

Proceed we to the notice of a more popular volume than either of the preceding—namely, that which contains the united labours of **CATULLUS**, **TIBULLUS** and **PROPERTIUS**; sweet and fascinating poets—but not to be indiscriminately perused or recommended: their tenderness frequently melting into warmth, and their warmth as frequently bordering upon voluptuousness. The earlier and more precious editions are noticed below.\* The best critical ones are those

this admirable edition is to be had on **LARGE PAPER**, for about double the sum—in a morocco coating. For the Elzevir of 1650, consult the *Essai, &c. sur les éditions des Elzévirs*, p. 88. Mr. Bohn is again tempting in his display of Elzevir Claudians. He has a fine vellum copy of it at 16*s.*: a “maroon-coloured morocco” copy (what is maroon-coloured?) at the same price: and a fine tall copy in olive-coloured morocco (which every body understands) at 1*l. 1s.* Messrs. Payne and Foss display two choice copies of the *Variorum* of 1665: of which the finest, in morocco, gilt leaves, is marked at 2*l. 5s.*

\* The *editio princeps* of the united works of *Catullus*, *Tibullus*, and *Propertius*, including the *Silvae* of *Statius*, was published in 1472, in a small folio, of which *Vindelin de Spira* was undoubtedly the printer. It is a volume, as before observed “of most excessive rarity”—especially in large and fine condition throughout. Earl Spencer was glad to purchase an excellent copy of it, at the sale of the duplicates of the Duke of Devonshire’s library, for 40*l.*: his own copy of it, from the *Reviczky* collection, being in a comparatively inferior condition. Mr. Grenville possesses the finest copy which I ever saw of the *Catullus* and *Tibullus*, alone—from the duplicates of the Public Library at Strasbourg. In the *Cracherode* Collection there is a copy of it (and I believe the only one known) **UPON VELLUM**; but it is far indeed from being a *very* covetable volume. A full and particular account of this beautiful and rare book will be found in the *Bibl. Spencer.* vol. i. p. 294-7. The second edition of the works of these Authors, united, is that of *John de Colonia*, 1475; also of rare occurrence, and probably worth 10 or 12 sovereigns. Of the *Catullus* alone, a very rare edition was published by

published by the *Volpi* at Padua in 1737-57, 4to. in 4 vols.: books, as attractive from exterior splendour, as they are admirable from interior worth. For separate editions of **TIBULLUS**, that of *Heyne*, 1777, 8vo. reprinted in 1798, is infinitely the best.\*

*Corallus*, at Parma, in 1473, folio; and of the same date, and by the same printer, appeared the *Silvae* of *Statius*. Fine copies of these precious books are in the Public Library at Cambridge.

\* For *critical* editions, doubtless those by the *Volpi*, are, generally speaking, the best; and whoever reads the preface to the *Catullus*, in the edition above specified, will see how ardently, from early youth, the elder of the *Volpi* applied himself to the study of these his beloved authors. It is not long since I saw, lying upon the counter of Messrs. Payne and Foss, a glorious set of these four quarto tomes, on **LARGE PAPER**, marked at the respectable price of 12*l.* 12*s.* But, for hard fagging at these authors, do not forget the sound and sensible stuff to be found in the *Paris folio* of 1604, with commentaries and notes out of number. There are splendid copies of this book on **LARGE PAPER**; and there is one of this sort at Althorp, delicately ruled with red lines, in red morocco binding. *Ernesti* (*Fabric. Bibl. Lat.* vol. i. page 93) is minute in the mention of the Commentators whose labours are to be found here. In ordinary condition, this volume is worth 1*l.* 1*s.* Before I speak of *Heyne's* edition of *Tibullus*, let me notice a very rare and early impression of that poet, separately published, in a 4to. form, having twenty-seven or twenty-eight lines in the fuller pages — without numerals, signatures, or catchwords, and containing thirty-six leaves in the whole. The & is frequently put at the end of a verse, as *ten&*, *hab&*. The capitals are thin and tall. A copy of this rare, and probably undescribed edition, is in the collection of Mr. Standish — formerly belonging to Count Melzi. As to *critical* editions, hug with unceasing fondness that of *Heyne*—above mentioned—and obtainable for some dozen shillings. But if you sigh for a *recherché* set of these popular writers, strive to possess a **thick paper** copy of them, uniting the editorial labours of *Doering*, *Heyne*, and *Kuinoel*, published in 1798-1805, 8vo. 4 vols:—in ordinary condition for 3*l.* 13*s.* 6*d.* — in the condition before mentioned, for—perhaps 12 or 14 sovereigns!

And here, with a brief notice of **VALERIUS FLACCUS**,\* I bid adieu to Latin poetry : hard-hearted or capricious as it may seem, to pass over the names of *Manilius* and others. But these pages are becoming crowded and extended to excess—and what is to become of our **BELOVED ENGLISH POETRY** ?

\* The *Editio Princeps* of this Author was put forth by *Rugerius* and *Bertochus* in 1474, folio ; and in fine condition is a rare book. A copy of this kind, from the Cassano Collection, produced the sum of 25*l.* 10*s.* The best critical editions are those by *Burman* and *Harles* ; the former, in 1724, 4*to.* is worth 2*l.*—if it be in Mr. Bohn's “ prize vellum : ” the latter, in 1781, 8*vo.* is worth 16 or 18*s.* in ordinary binding. But may I gently ask, who reads *Valerius Flaccus*? Of **MANILIUS**, I would however willingly say a little word. It so happens that the same printers, who first published the preceding authors, were also the publishers of *Manilius*, and in the same year. See the *Bibl. Spencer.* vol. ii. p. 162-6: but, from a recent consideration of the subject, I incline to the belief that the *Nuremberg* dateless edition in 4*to.* is the **EDIT. PRIN.** of this author. Either impression, in fine condition, is worth 18*l.* 18*s.* For a critical edition of *Manilius*, you can be satisfied with nothing short of that of *Bentley*, 1739, quarto worth about 1*l.* 1*s.* in good condition and binding.

## ENGLISH POETRY.

“ BELOVED ” indeed is the Poetry of our own COUNTRY, to thorough-bred and thoroughly patriotic Bibliomaniacs :—and, and at no period, perhaps, has a more enthusiastic attachment been shewn towards it than AT PRESENT. I will not presume indeed to say, that such prices have been *recently* given, as were given twelve years ago for the poetical rarities from the Roxburghe Library;\* and, what is bolder to ad-

\* This may be true enough ; but it is scarcely four years since the library of JAMES BINDLEY, Esq. — the LEONTES of the *Bibliographical Decameron*—was disposed of ; and, as a whetter of the appetite, or, at any rate, as a piquante bonne bouche, I subjoin a few poetical rarities and whimsicalities, to prove that the SPIRIT is at least far from being EXTINCT :

Nos.	PART I.	£.	s.	d.
98	S. Austin's Naps upon Parnassus, Poems, <i>very scarce</i> , 1658, 8vo. . . . .	3	5	0
743	Nicolas Breton's Floorish upon Fancie, and Pleasant Toyes of an Idle Head, in Verse. <b>EXTREMELY RARE.</b> Imprinted by Johnes, 1577, 4to. -	42	0	0
744	Bancroft's Two Bookes of Epigrammes and Epitaphs, <i>very scarce</i> , 1639, . . . . .	4	17	0
745	Bankes Bay Horse in a Trance, a discourse set downe in a merry dialogue, between Bankes and his beast : anatomizing some abuses and bad trickes of this age, <i>with the wood cut</i> , <b>EXTREMELY RARE</b> , 1595, 4to. 13	5	0	
752	Baldwin's Funeralles of King Edward the Sixt, a Poem, <b>VERY RARE</b> , with head of Edward VI. <i>Imprinted by Marshe</i> , 1560, 4to. . . . .	18	18	0
1192	Crompton's Poems, with four ounces of oyl of Epi-grams, 1657, 8vo. . . . .	11	11	0

vance, such prices ought NOT to be given—for merely rare, out of the way, and uninteresting productions.

1193	Crompton's Pierides or the Muses Mount, <i>portrait</i> ,	£. s. d.
1658, 8vo.	.	12 15 0
1767	Davison's Poetical Rapsodie, <i>third edition</i> , VERY RARE, 1611, 8vo.	6 16 6
1776	John Davis and C. Marlow's Epigrams and Elegies, <i>very scarce, printed at Middleborough</i> , 8vo.	8 18 6
1838	Copley's Fig for Fortune, a Poem, VERY RARE, 1596, 4to.	7 17 6
2198	Roger Cotton's Armor of Prooфе, brought from the Tower of David to fight against the Spannyardes, a poem, RARE, 1596, 4to.	10 10 0
2199	— Spirituall Song, or Historicall Dis- course from the commencement of the world until this time, <i>a very scarce poem</i> , 1596, 4to.	8 5 0
2203	Chute's Beawtie Dishonoured, written under the title of Shore's Wife, a poem, 1593, 4to.	34 13 0

## PART II.

450	J. Heath's Two Centuries of Epigrammes, RARE, 1610, 8vo.	9 9 0
478	Herbert's Dick and Robin, with Songs, 1641, and other old tracts, 8vo.	10 5 0
485	Harmony of the Muses, a collection of Poems, <i>very scarce</i> , 1654, 8vo.	10 0 0
535	Patrick Hannay's Nightingale, Sheretine's Happy Husband, and other Poems, <i>frontispiece, including the rare portrait of the Author, and a portrait of Anne of Denmark, by Crispin de Pass, inserted</i> , EXTREMELY RARE, 1622, 8vo.	35 14 0
561	DOLARNY's PRIMEROSE, or the Passionate Hermit, wherein is expressed the lively Passions of Zeal and Love, a Poem, EXTREMELY RARE, 1606, 4to.	26 10 0
969	Jordan's Jewels of Ingenuity set in a Coronet of Poetry, 8vo.	10 15 0
970	— Claraphil and Clarinda in a Forest of Fan- cies, Poems, 8vo.	4 7 0

And here—before I come to the bibliographical notice of our legitimate standard poets — from CHAUCER to						
971 Joseph's Royal Arbor of Loyal Poesie, 3 leaves £. s. d. Manuscript, 8vo. . . . .	2	17	0			
1088 Johnsoni Schediasmata Poetica, scarce. This volume contains Epigrams on Gamaliel Ratsey* (men- tioned by Ben Jonson) on Jane Shore, &c. <i>Lond.</i> 1615, 8vo. . . . .	10	0	0			
1105 Kendall's Flowers of Epigrammes, one leaf in the middle MS. <i>very scarce</i> , 1577, 8vo. . . . .	16	0	0			
1175 Pleasaunt Historie of Lazarillo de Tormes, RARE. Stevens's copy, who has written in it that he <i>never saw another</i> , 1586, 8vo . . . . .	14	0	0			
1191 The <i>True effigies</i> of our most illustrious Soveraigne King Charles, Queene Mary, and the rest of the Royall Progenie, with their genealogies <i>expressed in prose and verse</i> . <i>Portraits by Hollar, Vaughan, &amp;c. A volume of extraordinary RARITY</i> , 1641, 4to. 30	9	0				
1287 Lovelace's Lucasta, with the scarce portrait of the author and the plate, 1660, 8vo. . . . .	11	11	0			
1305 Lewicke's most wonderful and pleasaunt History of <i>Titus and Gisippus</i> , a poem, EXTREMELY RARE, <i>Imprinted by Hacket</i> , 1562, 8vo. . . . .	24	13	6			
1648 Robert Greene's Menareon, Camillas alarum to slumbering Euphues, 1589, 4to. . . . .	18	18	0			
1798 Jervis Markham's most honourable Tragedie of Sir Richard Grinvile, 1595, 8vo. . . . .	40	19	0			
1800 T. M. Micro-cynicon, Sixe Snarling Satyres, a poem, VERY RARE. The Author is unknown, 1599, 8vo. 24	0	0				
1863 Heywood's True Discourse of the two Infamous Up- start Prophets, Richard Farnham and John Bull, <i>frontispiece</i> , 1636. New Year's Gift for the Welsh Itinerants, or hue and cry after Powell, 1654. Work for none but angells and men, RARE, with <i>very curious plates</i> , 1650, 4to. . . . .	6	12	6			

\* Lord Spencer possesses the only known copy of the achievements of Gamaliel Ratsey; printed in 1607, 4to. Mr. Haslewood has supplied his BUDGET OF RARITIES with many extracts from it.

COWPER—be it permitted me to say, that, however some of my best friends, (including several of the

1869	Hunnis's Hyve Full of Hunnye, contayning the First Booke of Moses called Genesis turned into English Meetre. <i>EXCESSIVELY RARE, imprinted by Marsh,</i> 1578, 4to. . . . .	18	18	0
1875	Hic Mulier, a Medicine to cure the Masculine Feminares, <i>frontispiece.</i> —Muld Sacke or Apology of Hic Mulier, <i>frontispiece,</i> 1620. Hac Vir, or the WOMANISH MAN, <i>frontispiece,</i> 4to. . . . .	21	0	0
2018	Newman's Pleasures Vision with Deserts Complaint, with a dialogue of a Woman's Properties. These poems are <i>EXTREMELY RARE,</i> 1619, 8vo. . . . .	21	10	6
2073	Stephen Hawes Historie of Graunde Amoure and la belle Pucelle called the Pastime of Pleasure, a poem, the first five leaves supplied by Manuscript, <i>EXCESSIVELY RARE, imprinted by Waylande,</i> 1554. 40	19	0	
2074	Boke called the Temple of Glasse, a poem, <i>EXTREMELY RARE, imprinted by Berthelet,</i> Ato. 46	4	0	
2294	Jo. Jonson's Academy of Love, <i>frontispiece, by Hollar,</i> 1641, 4to. . . . .	15	0	0
2337	Knave of Clubs, a poem by Rowland, 1611. More Knaves yet, the Knaves of Spades and Diamonds, a poem by Rowlands. Knave of Hearts, 1612, 4to. <i>* * * Each of these tracts is very scarce, and they are very rarely indeed found together</i> . . . . .	35	3	6
2515	Lawrence's Arnalte and Lucenda, or the Melancholy Knight, a poem, very scarce, 1639, 4to.	16	16	0

Since the death of Mr. Bindley, the most distinguished library disposed of by public auction—(with the exception of that of Mr. Perry) was that of the late GEORGE NASSAU, Esq. ; the produce amounting, in the whole, to the sum of 8500*l.* English History, Topography, and Poetry, were the more conspicuous features of this Collection ; and it was marvellous to behold, how, during its dispersion, Mr. Thorpe, the renowned book-purchasing bibliopolist, “ flamed in the van, or hung upon the rear—” how he alarmed the timid, goaded on the resolute, trampled to dust the feeble, and scattered far and wide the desultory

*blackest lettered Members of the Norburghe Club)*  
may rise up in array against me—

. . . . . and, fierce with grasped arms,  
Clash on their sounding shields the din of war,

at the temerity of the assertion—yet I will be bold to affirm, that there is a class of old English Poetry entirely worthless in itself and its results.

As thus :—who shall defend the *Castell of Labour* ? the *Prophecy of Merlin* ? *Apollyn of Tyre* ? *Myrrour of the Church* ? *Lover and a Jay* ? *Spectacle of a*

and doubtful. Scarcely a rare or choice volume, but what was trans-fixed with his spear. The young looked on with amazement, and the old contemplated with dread. And see the fruits, the spoil, arising from all this havoc and discomfiture ! In the Second part of his Catalogue, 1824, at pp. 71, 72, 132, we have elaborate articles, from this very Collection, entitled “ CURIOUS AND SCARCE POEMS,”—being 42 quarto tracts, “ *all fine copies, very neatly inlaid, uniform in size, forming a most desirable volume, very neatly bound, 16l. 16s.* : with the addition, that several of the tracts would be cheap at 1l. 1s. each. Again, CURIOUS AND SCARCE POETRY—22 tracts of a similar size, “ *forming a most interesting and curious volume of scarce poetical tracts, neatly inlaid, &c. russia extra, 25l.* Once more : “ SONGS, GARLANDS, STORIES, &c. 5l. 15s. 6d. “ All these tracts came from the curious collection of the late Hon. G. Nassau.” But these are only as drops in the ocean. And what follows ? Mr. Thorpe himself imbibes the very tone or spirit of bibliomaniacal inspiration :—for in his description of some copper-plate portraits of King Charles II., and Queen Mary, “ with the rest of the royal progeny ” — engraved by Hollar and others — and “ expressed in prose and verse,” see p. 646—he declares it to be “ one of the MOST BEWITCHING volumes he ever beheld.” Ha, Mr. Thorpe ! I suspect you to be deeply read in Reginald Scot’s *Discoverie of WITCHCRAFT* 1584 !? for what are your words in cataloguing this book (No. 8957?) You call it “ the most curious book on the subject”—and mark it at 2l. 2s. accordingly.

*Lover?* *Complaint of a Lover's Life?* *The Dolorous Lover?* *Conaissance d'Amour?* — yea, even the *Four Leaves of Trewe Love?* — with their precious concomitants, *Too soon Married?* *Too late Married?* and *Evil Married?*!!\* What is there of tender sentiment,

\* A little patience, and we will encounter and master the above formidable cohort of black-letter troops. Informing the reader that I gather my weapons from the armoury afforded in the second volume of the recent edition of our *Typographical Antiquities*, I proceed to the attack of the *Castell of Labour*, printed by Wynkyn de Worde in 1506, 4to. and of which only one copy (I believe) is known; and that is in the public library at Cambridge. The beginning is appallingly dull:

Ye mortall People that desyre to obtayne  
Eternall Blysse by your Labour dylygent  
With Mortall Ryches subdue you to payne  
To rede this Treatise to the ryght Entent.

&c. &c. &c.

And yet, were another copy to turn up, I know that CLEARCHUS would give a commission of 35 guineas to possess it. “Man never is, but always to be blest.” *The Prophecye of Merlin*, printed by the same printer in 1510, 4to. is of a more redeeming cast of character; and I cheerfully refer my “young man” to the pages of the *Censura Litteraria*, (vol. v. p. 248) for an interesting account of it by Mr. Parke. For *Kynge Apollyn of Thyre*, 1510, 4to. I must content myself with a reference to Warton, vol. ii. p. 31. If any man could extract light from darkness (“ex fumo dare lucem”) it was Warton. The copy of it in the Roxburghe Collection was sold for 105*l.* For the *Myrrour of the Churche*, 1521, 4to. fain would I speak something in commendation; but peruse what is said hereon, in vol. ii. p. 248, of the work above referred to, and declare if it be possible to say any thing in commendation. It is doubtless, however, a most rare volume: so much so, that at this moment I am not able to mention the possessor of a copy.

A word now for the AMATORY moreaux above specified. The *Contraverse betwene a Lover and a Jaye*, is, like all the other amatory

delicate passion, honorable principle, bold adventure, and heroic achievement, in either, or the whole of

effusions about to be mentioned, (unless otherwise expressed) *without date*; and I ought to be the *last* to disparage it, since it was reprinted by me for the Roxburghe Club. The opening of it is pretty :

In an arbere	Syngynge in fere
Late as I were	With notes clere
The foules to here	They made good chere
Was myn entente	On bowes bente.

The copy of it in the Roxburghe library, now in that of the Duke of Devonshire, produced the sum of 39*l.* Mr. Heber has another copy. The *Spectacle of Lovers*, 4to. (like all the preceding, printed by Wynkyn de Worde) produced 43*l.* at the same sale. The extracts from it, at vol. ii. p. 337, from the authority before quoted, were taken from another copy, in the possession of Mr. Heber. The flame of Loue, if estimated by the increase of price, seemed to burn with a brighter lustre among the competitors for these amatory bijoux : since the *Complaynte of a Lover's Lyfe* (also reprinted by me for the Roxburghe Club) produced the astounding sum of 58*l.* at the Roxburghe sale, and his Grace the Duke of Devonshire was the purchaser.

The *Chāuce of the Dolorous Louer*, by *Master Crystofer Goodwyn*, 1520, 4to. was unknown, like most of the foregoing pieces, to Ritson; who contents himself with a reference to Warton, and who, in turn, pronounces it to be "a lamentable story without pathos." Mr. Heber's richly furnished library may boast of a copy of it. A brief specimen or two will be found in the forementioned authority. The following impassioned, or high-flown, description of the object of the Lover's attachment, will produce a smile.

O rubycunde ruby and perle most argent,  
 O gyloffer gentyll and swete flowre delyce  
 O daynty dyamounde and moost resplendent  
 O doulset blossom of a full grete pryce,

From Wynkyn de Worde let us go one moment to Pynson; whose *Conusaunce d'Amours*, 4to. without date, produced the stiff sum of 54*l.* at the sale of the Roxburghe Library. I have before said (*Typog. Antiq.* vol. ii. p. 566) that "I have read a great part of this

these performances, collectively? Will Mr. Joseph Haslewood, backed by his *ten* regiments of heavy

poem with pleasure." Why then is it here capriciously chronicled among the duller effusions of our early Muse? It was from the Roxburghe copy (and I know of no other) that my acquaintance with this poem was derived, upwards of twelve years ago.

The *Four leaves of the True Love* was printed by W. de Worde without date; and, till very lately, Mr. Heber's copy was the only one known. Some pleasaunt allusions are made to this copy in the *Bibliog. Decameron*, vol. ii. p. 439. About two years ago, another copy of this very rare book turned up, and the Rev. Mr. Rice, whose heroic achievements in the Bibliomania are recorded in the work just referred to, (vol. iii. pp. 56, 59) became its purchaser. There are yet other performances of a similar complexion—of which the *Heart thorughe perced with lokynge of the eye*, 4to. no date, may be considered as one of the rarest. A copy of it was sold at the Roxburghe Sale for 37*l.* 16*s.* To chase this amatory theme all through the sixteenth century, would be alike unprofitable and impracticable; but, towards the conclusion of it, appeared a work under the comforting title of "*Ould facioned Loue, or Loue of the ould facion*: by T. G. Gent. London, 1599, 8vo." a copy of which is in the CAPEL CLOSET in the library of Trinity College Cambridge. In the following year, (of which a copy is in the same cabinet) appeared *The Remedie of Loue*, 1600. Who was that gentleman T. G.? Ritson knew him not. MARRIAGE follows Love; and hereafter follows, *A Complaynt of them that be too soone maryed*, by W. de Worde, 4to. no date. In Mr. Heber's very wonderful collection. To balance this matrimonial complaint, is another "*Of them that ben too late marryed*, 4to." printed by the same, and in the same marvellous collection. Old Herbert scarcely knew one single metrical tract here mentioned: of such extraordinary rarity may they be considered. But this is not all the misery of wedlock recorded in our early poetical strains. Listen to "*The Payne and Sorowe of Evill Marryage*," 4to. printed by the same, without date. I have before said that I endeavoured, but without success, to be amused or gratified by this poem; "the shortness of which is not compensated by its sweetness." *Typ. Antiq.* vol. ii. p. 387. From whose copy was that

dragoons, or by his *four* regiments of light cavalry, pretend to tell me, or the public, that he ever caught one inspiring glow, or emotion, from the perusal of half a dozen lines (I had well nigh said half a dozen pages) of these exquisitely rare volumes of sooty complexion?

On the other hand, far be it from me to raise a rebellious voice against *other* volumes, of similar rarity and complexion, of which the titles of a few only need be mentioned:—As thus — *The Nigromansir by Skelton, Parliament of Divels, Temple of Glass, Castle of Pleasure, Treatise of a Gallant, Titus and Gesyppus.*\* Against these, neither my voice nor hands

notice taken? But, let us remember, to balance ALL these matrimonial miseries, there are *The Fyftene Joyes of Maryage* printed by the same popular typographical artist in 1509, 4to. of which, again, Mr. Heber is the enviable possessor of a copy—and from which the pleasing extract (especially the first stanza) was given in the *Typog. Antiq.* vol. ii. p. 151. I know of no other copy, and Herbert was altogether ignorant of it. May its enviable possessor not only long retain this poetical treasure, but quickly experience the “fifteen joys” recorded in it! And thus much for Love and Matrimony; although I could say somewhat of an inestimable volume of black letter poetry, printed by our early typographical wights, (the *Coplands* in the number) “FOR and AGAINST” the fair sex, in the collection of the same distinguished Collector. And what “a bold stroke” was achieved in the acquisition of it! Inconceivable are the comforts and conveniences of packet boats and mail coaches.

\* I now come to the specification of the *per contra creditor*, in the notice of the volumes whose titles are above mentioned; and yet, I am not sure whether a few of the following may not be considered as sombre and as dull as several which have preceded them. The “pictures” may be more *like* to each other than those shewn by Hamlet to his mother. As to *Skelton’s Nigromansir*, 1504, 4to.—its existence (of this date) may be reasonably doubted. Not so the

shall ever be raised : and much less against *A Mery Gest of Robin Hood, Hycke Scorer, Cross me Spede,*

very rare and early edition of his *Replicacion agaynst certayne yong Scolers*, printed by Pynson, without date, 4to. which I take to be of nearly as early a date. Mr. Heber possesses the only copy of this latter which I ever saw — see the *Typog. Antiq.* vol. ii. p. 119 ; p. 539, &c. Skelton's works, in the sixteenth century, have been always considered as scarce and dear. Sir M. Sykes bled profusely in his purchases of this kind at the sale of the Roxburghe library ; but I know of few more genuine and desirable copies of some of Skelton's pieces, than those tiny duodecimos in the extraordinary library of Ham House, on the banks of the Thames ; of which, more anon. And yet, where is the happiest of mortals, who possesses Skelton's *Garland or Chapelet of Laurel*, printed by R. Fakes in 1523, 4to. now in the Royal Library ?\* The opening of the *Parliament of Deuylls*, printed by Wynkyn de Worde in 1509, 4to. is shuddering :

As Mary was grette with Gabryell  
And had conceyued and borne a Chylde  
All the Deuylls of the Erthe, of the Ayre and of He..  
Held theyr Parlyament of that Mayde mylde.

See the *Typog. Antiq.* vol. ii. p. 143 ; which account is taken from the only known copy of the work in the public library at Cambridge, A copy of this work, without date, and printed by *Richard Fakes*, (wholly undescribed) is in the extraordinary library at Ham House It is in 4to., printed on eight leaves, on signatures A. B. C. There is a tremendous group of devils, behind a portcullis, or some iron bars above the commencement of the first page of the text: and this marvellous treasure is bound up with a book of scarcely less rarity and price, entitled *The boke of Hawkyng, Huntyng and Fysshynge*, printed without date by *W. de Worde*. What will Mr. Haslewood say to all this ? Do I hear him giving orders to “ saddle white Surrey for the road to-morrow ? !

\* See the *Typog. Antiq.* vol. iii. p. 357, and the *British Bibliographer*, vol. iv. p. 389. I believe no other copy is known ; and yet I heard it once asserted that it existed UPON VELLUM in Tom Martin's (of Palgrave) Library. If so, it never came to the hammer.

*Life of St. Werburg, Cock Lorels Bote, Syr Degore, or John Splinters Testament !!!* And, as for auncient

The *Temple of Glass* was first printed by Caxton in 4to. containing 33 leaves. It is among Bishop More's books in the public library at Cambridge. It was reprinted by *Wynkyn de Worde*, and afterwards by *Thomas Berthelet*. A copy of the original was never, to my knowledge, submitted for sale: and no other copy than that just mentioned is known.\* *Wynkyn de Worde*'s reprint was sold for 28*l. 7s.* at the sale of the Roxburghe Library. Of *Berthelet*'s, the only copy I know is that in the Bodleian Library. **LYDGATE** was the author of this piece of poetry. Does that say much for its *liveliness*?† See Warton, vol. ii. p. 211. The *Castle of Pleasure* is among the tip-top rarities of *Wynkyn de Worde*'s press. The account of it in the *Typog. Antiq.* vol. ii. p. 371, was taken from the copy in the Roxburghe collection, which copy was purchased by Sir M. M. Sykes for 65*l.* The title of this rare piece of poetry exhibits a wood cut of a man, a woman, and a castle:—with a label on which we read **DESIRE, BEAUTE, PLEASURE**. The argument is this. “The conveyance of a Dream, how Desire went to the Castle of Pleasure, wherein was the garden of Affection, inhabited by Beauty, to whom he amorously expressed his love; upon the which supplication rose great strife, disputation, and argument between Pity and Disdain.” The specimen selected, in the work just referred to, is doubtless “very pleasing.” The two last verses of the first Eclogue of Virgil are thus prettily converted into our mother tongue.

\* This poem must not be confounded with another (supposed) poem called the *Temple of Bras*: which, in fact, has no existence under such title. On the 17th. leaf of Caxton's impression of the *Parliament of Birds*, we read thus :

*Explicit the temple of bras*

but, on the reverse of the first leaf of the same poem, it runs as follows;

This boke the whiche I make of mencion  
Entitled was right thus as I shal telle  
Tullius of the dreme of scipyon  
Chapitres seuen it had of heuen and helle.

From Bp. More's copy in the Public Library of the University of Cambridge.

† Mr. Campbell in the preface to his *Specimens of our Poetry*, vol. i. p. 95, considers **HAWES** to be the author; but see the note in the *Typog. Antiq.* vol. i. p. 308.—whence it seems decidedly to be **LYDGATE**'s.

*Xmas Carols*—from the earliest productions of the press of Wynkyn de Worde, down to the latest of

Seynge the shadowes fall from the hylles in the west  
 Eche byrdd vnder bouge drewe nye to theyr nest  
 The chymneys from ferre began to smoke.

But the sequel may as well be introduced ; for the images are at once natural and happy.

Eche housholder went about to lode his gest  
 The storke ferynge stormes toke the chymney for a cloke  
 Eche chambre and chyst were soon put vnder locke  
 Curfew was ronge lyghtes were set vp in haste  
 They that were without for lodgyng soone dyd knocke.

*Stanza v.*

&c. &c. &c.

Such a performance is worthy of the critical investigation of the poetical antiquary.

As for the *Treatyse made of a Galaunt*, Mr. Haslewood (with his usual gallantry of research) was the fortunate finder of this amatory morceau. It is printed by Wynkyn de Worde ; and “ was found pasted within the fly leaf, on the oak board binding, of an imperfect volume of Pynson’s Statutes, and purchased from the Nash-Court Collection.” Another proof this — if another were wanting — of the importance of looking narrowly into the fly leaves, and old paper wadding, of ancient books in board bindings. A pretty copious extract from this UNIQUE poetical treasure is given in the *Censura Literaria*, vol. v. p. 37-41 ; from which I select two stanzas, descriptive of the dresses of the English, upwards of three centuries ago—which are sufficient to bear out master Andrew Borde’s account of the variable-ness of our fashions about that period.\*

Beholde the rolled hodes stuffed with flockes,  
 The newe broched doublettes open at the brestes,  
 Stuffed with pectoll of theyr loves smocks,  
 Theyr gownes and theyr cotes shredde all in lystes,  
 So many capes as now be, and so few good prestes.  
 I can not reken halfe the route of theyr marde gere ;  
 Englond may wayle that euer it came here.

\* The often-quoted stanza from Borde will be found in the *Typ. Antiq.* vol. iii. page 159.

those of Richard Kele—may they be for ever embalmed in ebony or beef-wood cabinets. May they ever afford innocent recreation to the young, and substantial solace to the old. I war not with such delectable bizarrie from our earlier presses.\*

These GALAUNTES use also full abhomynable,  
 Theyr typettes be wrythen lyke to a chayne,  
 And they go haltred in them as hors in the stable :  
 It is a peryllous pronostycacyon certayne ;  
 For synfull soules shall be bounde in payne,  
 Hande and fote in perpetuall fyre :  
 They shall curse the tyme that euer it came here.

But one more rarity to be incorporated into this note—already distended to a most unwieldy size—and that is, *The Hystory of Tytus and Gesyppus, translated out of latyn into englyshe, by WYLLIAM WALTER, &c.*: printed by Wynkyn de Worde, without date, 4to. See some curious extracts, from the Roxburghe copy of it, in the *Typ. Antiq.* vol. ii. p. 338. This copy was purchased by the Duke of Devonshire, at the sale of the Roxburghe Library, for 36*l.* And so little has the lapse of time deteriorated its pecuniary value, that the reprint of it, by *Hacket*, in 1560, 8vo. produced the sum of 24*l.* 13*s.* 6*d.* at the sale of Mr. Bindley's library. Thus have I travelled through a varied tract of country of the **EARLY BRITISH MUSE**: with briars, thistles, and dock weed, on the one side of me—and hawthorn bushes, the dog-rose, and wild convolvulus, on the other. Statelier trees, more fragrant blossoms, and fruit of luscious flavour, are to be met with as we pursue a different route.

\* What a black-letter muster-roll have I again to encounter! And, first of all, in regard to that idol of our boyish days—that champion of the forest—that Hero of quarter staff, long bow, and cloth-yard arrow—**ROBIN HOOD**! . . . the very notice of the *Mery Geste*, as the first in the list of pieces above named, recalls to my memory the delectable day which I spent in the public library of the University of Cambridge, in company with Mr. Lodge, of whose kindness and ability I have before had occasion to make honourable mention. Doubly “delectable” was that day—(towards the end of the month of October) not so much for having well nigh settled a most impor-

It will be obvious to the reader, that I have thus concentrated a few of the *non-descripts* of the earlier

tant point about the number of books in that same public library,\* as from a sight, and temporary possession, of two TOMES of black letter poetry, one printed by Caxton, (and seen by me fifteen years ago) the other chiefly by Wynkyn de Worde. In this latter volume is the **MERY GESTE** of ROBYN HOODE, bright, fresh, and unsullied. See what is said about it in the *Typ. Antiq.* vol. ii. p. 360 ; and doubt not, gentle reader, one moment, but that it is the first printed book connected with the exploits of that sylvan hero. Whatever Farmer or Ritson might have said, (see *ibid.*) I will fearlessly place it foremost in the front row of Robin Hood publications. Rastell's supposed impression must not be named in the same breath. If such a book be in being, I should put it twenty years later.

And while we are upon the subject of **MERRY JESTS**, let me say a merry word in behalf of that of the *Friar and the Boy* (Frere and the Boye) which is, also with the preceding, **UNIQUE**, executed by the same printer, and in the same public collection. It contains only seven leaves—worth . . . how many guineas per leaf? Ritson reprinted it in his pieces of *Ancient Popular Poetry*, 1791, 8vo. For *Hycke Scornier*, printed by the same, without date, (reprinted by Hawkins, and analysed by Percy) we are indebted to Mr. Beloe for a particular account; *Anec. of Lit.* vol. i. p. 387-394. This account is taken from the only known copy of it, in the Garrick Collection in the British Museum. Of *Cryste crosse me Spede*, A. B. C,—the work of the same printer, without date—I know not of the present existence of

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\* There is no one point upon which greater mistakes are made, or more absurd, random, conclusions drawn, than that connected with the *number of volumes* in *any* large library, public or private. The only thing like it, are the mistakes drawn about the amount of church preferment and legacies. With these I have *here* nothing to do ; but with the number of volumes in the public library at Cambridge I have *thus much* to do — that I am armed with documents, carefully and *liberally* put together, which prove that the library in question does *not* contain 65,000 volumes : and yet, I thought I should have received one of the folios of Mentelin's *Speculum Historiale* (printed in 1473) discharged at my head (*not* by the above mentioned able and amiable friend) when I *doubted* the number of books being 90,000 !—as they were declared to be 20 years ago!!! On facts like these, there should be something like *mathematical proof*—and that proof I possess.

Muses of this country, from a supposition that there will be no place *exactly fitted* for them in the method-

the copy (and the only one, as I conceive) described in the *Typog. Antiq.* vol. ii. p. 367. It is a singularly curious morceau of old poetry; beginning thus :

Here begynneth a lytell propre jeste  
Called *cryste crosse me spede, a. b. c.*  
How y<sup>e</sup> gosyps made a royal feest  
In the goodlyest maner wt. game and glee  
To the ale they went wt. hey troly loly.

Will no “indagator invictissimus” of auncient poetical lore tell us where the copy, here described, now reposes?

Of the *Life of St. Werburge*, printed by Pynson in 1521, 4to. a very copious account appears in the *Typ. Antiq.* vol. ii. page 491-499: from a perfect copy of it in the possession of Mr. Heber. A copy of this book was sold at the sale of Mr. Woodhouse’s library, in 1803, for 31*l.* 10*s.* At the sale of Major Pearson’s library, in 1788, it produced but 1*l.* 10*s.*: and at that of Isaac Reed, in 1807, it produced 18*l.* 18*s.*: but at a more recent sale at Mr. Saunders’s, it was purchased by Mr. Hibbert for 42*l.* So seems to say the *Repertor. Bibliographicum*: vide Indicem. *Cock Lorel’s Bote* was reprinted by the Rev. H. Drury for the Roxburghe Club. The original, among Garrick’s books in the British Museum, is supposed to be unique. See the *Typ. Antiq.* vol. ii. p. 352.: and *Beloe’s Anecd.* vol. i. p. 393. It is one of the most amusing, as well as rarest, of the earlier pieces of our poetry. *Syr Degore* is indeed a rare and “precious old gentleman.” All that we know of Wynkyn de Worde’s curious edition of it, (containing eighteen leaves, of a small 4to. size) appears in the *Censura Literaria*, vol. v. p. 255. I once saw, however, a fragment of two leaves of it, belonging to Mr. J. A. Repton, the reputed author of that small and curious little black-letter romance entitled *Prince Rhadapanthus*. These leaves were shewn me by Mr. Churchill in the often lauded library of Blickling in Norfolk.

More “MERRY JESTS!” Here is “*a merry gest and a true Howe John Splynter made his Testament.*” Julian Notary is the printer of this inestimably precious volume; and Mr. Heber is the “thrice blessed” owner of the copy described in the *Typ. Antiq.* vol. ii. page 586,—pronounced by him to be unique. The book is full of drollery. The *Loue and Complayntes bytwene Mars and Venus*, without date,

dical arrangement of those Bards, whose claims to popularity, during the sixteenth century, are of a more

4to. is another precious gem by the same typographical artist. The copy of it, from the Roxburghe Collection, described in the *Typ. Antiq.* vol. ii. p. 585, produced the gigantic sum of 60*l.* It was purchased by Sir M. M. Sykes, Bart. Jack Splinter is at least as high-prized as this. They are both "pretty creatures" — worthy of competing with *any* tract, however highly *prized* as well as *priced*, in that most extraordinary volume of early black-letter poetry, chiefly by Wynkyn de Worde, in the public library at Cambridge, of which the transmission to my head quarters, in London, was so inflexibly (and perhaps, on the whole, very wisely) denied me.

As to our early CHRISTMAS CAROLS, if the theme be joyous, the enquiries relating to it are not exempted from some little difficulties: but I will here only attend to "joy," and not to discrepancies of opinion. The reader will therefore receive *en gré* the FIRST CAROL on *printed Record*—about 300 years old: as it is sung in the hall of Queen's College Oxford, at Christmas: premising that, in the language of old Anthony à Wood,\* "when the first course is served up in the refectory on Christmas day, in the said College, the Manciple brings a BOAR'S HEAD from the kitchen, up to the high table, accompanied with one of Taberders, who lays his hand on the charger.

\* I am indebted for the above information to my friend Dr. Bliss of St. John's College, Oxford: but the reader is referred to a full and particular account of the old ballad, as printed by *Wynkyn de Worde* in 1521, in the *Typ. Antiq.* vol. ii. page 250: together with various authorities bearing on the subject. It is there printed in the **black letter**. Receive it here in the white letter—and note, with scholastic minuteness, the VARIOUS READINGS:

*A Caroll bringing in the bores head.*

Caput apri differo<sup>a</sup>

Reddens laudens<sup>b</sup> domino.

The bores head in hande bring I  
With garlans gay and rosemary

I pray you all synge merely  
Qui estis in conuiuio.

<sup>a</sup> So in the original for *differo*.

<sup>b</sup> So for *laudes*.

decided and lasting character. And yet — even in such a poetical farrago—I have absolutely forgotten to

The Taberder sings the following song, and when they come to the chorus, all the Members that are in the refectory join together and sing it : ”

The Boares head in hand bear I,  
Bedeck'd with bays and rose-mary,  
And I pray you, masters, be merry  
Quotquot estis in convivio ;

CHORUS.

*Caput Apri defero*  
*Reddens laudes Domino.*

The Boares head as I vnderstand  
Is the brauest dish in all the land,  
Being thus bedeck'd with a gay garland ;  
Let vs servire cantico ;

CHORUS.

*Caput Apri defero, &c.*

Our Steward hath provided this  
In honour of the King of Bliss,  
Which on this day to be served is  
In Reginensi atrio ;

CHORUS.

*Caput Apri defero, &c.*

Most vehemently do I desiderate the knowledge of the *locus in quo* of this inestimably precious relic—once fondled by Hearne, and inspected by Warton.

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The bores heed I vnderstande  
Is the thefē<sup>c</sup> seruyce in this lande  
Loke where euer it be fande  
Seruite cum cantico.

Be gladde lordes both more and lasse  
For this hath ordeyned our stewarde  
To chere you all this Christmasse  
The bores heed with mustarde.

*Finis.*

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<sup>c</sup> So for *chefē*.

notice two poetical tracts, printed by CAXTON, of which one is a mere fragment, and the other an entire

Nearly approaching the preceding in rarity, and of considerable greater interest from its contents, both in quantity and character, is the **UNIQUE** copy of Christmas Carols, possessed by Francis Freeling, Esq. from the press of that "cunning" typographical wight, *Richard Kele*. The title and colophon run thus: *Christmas Carollers; newely Imprynted at London in the Powltry by Rychard Kele, dwellyng at the longe shop vnder saynt Myldredes churche.* It is a very small duodecimo volume, containing, in the whole, twenty-four leaves; and has been pretty fully described in the *Typ. Antiq.* vol. iv. page 304: that description being taken from the identical copy here noticed. See also the *Bibliographical Miscellanies*, Oxon. 1813, 4to. page 48, where copious extracts from it appear. Ah, that "*longe shop*" of Master Richard Kele!—there be many of my acquaintance who would make "*short wcrk*" with its contents, could they now be collected into one tangible form! Think, amongst other things, of those pretty little Skeltonic "*bits*," printed in three parts (mentioned, as in the library at Ham House, p. 653, ante) which produced, at the sale of Mr. Bindley's library, the sum of 31*l.* 10*s.*

But what are **ALL** the united Carols, or Ballad publications, of our old friends Wynkyn and Kele, compared with those issued from the fertile press of the **WIDOW TOYE**—the wife of Robert Toye the printer, who appears to have died about the year 1555? Well might my predecessor Herbert call her "a courteous dame." She contributed, in fact, to the collections of the Company of Stationers, and especially towards the fund for their "*public dinners*" — against which, I suspect, a few of the barbed arrows of Master Drant's Sermons, (see p. 77, ante) were slyly shot. But Mrs. Toye shewed her "*curtesy*" by a more substantial mark of her good disposition towards the said company; for she not only presented them with a new table cloth, and a dozen of napkins, but paid for "*one of the windows in the hall.*" Can we be therefore surprised if one of the ballads, published by her, have such a title as the following:

I will haue a *Widow* yf euer I marye?

But why should I *hold back* that list of **BALLAD POETRY**, put forth by the widow Toye, to obtain the originals of which, even Sir Walter

work — but of small extent, and of a dull and dreary

Scott would wade, "booted to the groin," (as Robert Burton expresses it) through the snows upon Ben Lomond's height—or stand, tip toe on one leg, upon the sharpest pinnacle of Melrose Abbey !! Yet . . . yet . . . methinks I have a sort of faint remembrance of one or two of the *entire* ballads, of which the *titles* are as follow, being in those five mysterious tomes of old *vernacular poetry* in the Pepysian Collection.\* But for the titles of the widow Toye's Ballads. As before given, (*Typ. Antiq.* vol. iii. p. 577) they are as follow :

Women beste whan they be at reste.  
 I will haue a Widow yf euer I marye.  
 The Day of the lorde ys at hande.  
 A ballet of thomalyn.  
 Betwene a Ryche farmer and his daughter  
 Of the talke betwene ij maydes.  
 The murnynge of Edward Duke of Buckyngham.  
 A mayde that wolde mary with a serving man.  
 Who lyue so mery and make such sporte,  
 as they that be of the poorer sorte.  
 An Epytaph upon the deathe of Kynge Edward y<sup>e</sup> sixte.  
 To morow shal be my father's wake.  
 The Rose is from my garden gone.  
 The a. b. c. of a preste called heugh stourmy.

&c. &c. &c.

(“ Cum multis aliis, quæ nunc perscribere longum est ”) And shall the widow Toye absorb all notice of the curious and rare ballads sometimes put forth by Master RICHARD LANT—a contemporary of the said Dame Toye ? Forbid it, poetical Antiquary — and shew me, either in the printed pages of the *Censura Litteraria* and *British Bibliographer*, or in the wedge-like phalanxes of black letter poetry be-

\* It was approaching winter, late in the autumnal months, when the evenings are chill and dark, that, under the vigilant eye of Mr. Lodge, I sat me down, by the side of a blazing fire, and enfiled by fragrant cups of Souchong tea, (in the PEPYSIAN DEPARTMENT) to an examination of these mysterious tomes. The ballads are chiefly of the time of the two Charleses, and none (as I thought) so old as the reign of Edward VI. They are arranged according to the subject, thus : *Heroic, Romantic, Hunting, Love, &c.* I observed, in the subdivision of the latter,

*Love pleasant*  
*Love unfortunate.*

The Collection is entitled, in the stiff hand of Pepys, “ My Collection of old Ballads.”

complexion. They are chronicled in the subjoined note.\*

longing to Richard Heber, Esq. M. P. any thing *more* curious than the “*Steuen Steple to Mast Camel*” of Richard Lant? — “a small doggerel (says Herbert) of twenty-four lines, in a rude country sort of English—of which (continues he) these are the four last.”

Now yeh ha myn arnde a do	And be good maister Churchard to,
Chud ha ye yor head to heede a	And zo God be yor sprede a.

But see the *Typ. Antiq.* vol. iii. p. 583. Such are these **BALLAD HINTS** or **SKETCHES** . . . but the Theme is interminable. Let Mr. Haslewood exhaust it . . . if he can.

\* The *first* of these Caxtonian treasures is a mere fragment, chronicled in the *Typ. Antiquities*, vol. i. p. 360, so as to make one wish the author were known. The second **UNIQUE** Caxtonian gem, undescribed, and, till hitherto, unknown, is in the library at Ham House, by the banks of the Thames: and, on more accounts than *one*, I have reason to remember the discovery of this typographical treasure. It was late in the month of November, when, in company with my excellent friend the Rev. Mr. D. Lewis, we crossed the ferry from the Twickenham side of the water. The wind was in the east—blowing up all the fog and filthy haze of the Metropolis: and, although mid-day, the opposite banks of the river could with difficulty be discerned. The very Genius of malignity and mischief seemed to brood on the face of the water: but our ferryman was no “brownie,” and we reached the opposite shore in safety. In five minutes, we were within the library—and **WHAT** a library to enter! But this is not the place to tell the *whole* of this bibliographical tale: only be it known that here are not fewer than **ELEVEN CAXTONS**, and the *Life of St. Wenefrid* in the number. The non-descript in question may be called *the Governayle of Helthe.*” (“In this tretyse that is cleped Gouernayle of helthe, &c.) It is chiefly in prose, containing A and B. in eights; having however *two* leaves of *poetry*, beginning thus:

For helth of body, couere for colde thy hede  
 ete no rawe meate, take good hede hereto  
 Drynke holsom wyne, fede the on lyht brede  
 Wyth an appetyte, ryse from thy mete also  
 Wyth wymmen flesshely haue not adoo  
 Vpon thy slepe drynke not of the cuppe

But if there were leisure and space for the expansion of the theme of UNCHRONICLED RELICS of old English Poetry, I could greatly enlarge the notes of this Work, by the introduction of certain pieces, and especially a few from the press of Caxton's pupil, or apprentice, *Wynkyn de Worde*, which would convince the bibliographical Antiquary how much is yet to be done in the department of our earlier Poetry ; and how imperatively a new and greatly enlarged edition of Ritson's truly valuable *Bibliographia Poetica* is wanted—for hopeless, I fear, is the wish, that Warton's immortal work will be dressed in a similar garb !\*

Gladde towarde bed at morowe bothe two  
 And vse neuer late for to suppere  
 And yf so be that leches don the fayle  
 Then take goode hede to vse thynges thre  
 Temporat dyete, temporat trauayle,  
 Not malyncolyouse for none aduersite.

All this is, it must be owned, dismally dull and repulsive—but the printer was CAXTON. On the reverse of the second leaf of this poetry, we read at bottom :

*Explicit medicina Stomachi.*

This unique treasure had belonged to a Collector, whose initials, monogramised, appear to have been J.M.C., and are in the centre of piles of books. I have seen and possessed several tomes which once claimed the same owner : and a curious "Owner" he was. This copy, like several in the DYSART COLLECTION, has the pencil price (7s. 6d.) of Tom Osborne the bookseller, in the fly-leaf ; and is bound in dark calf, with Dutch marble paper lining within. It is, in all respects, an UNRECORDED Caxton. My friend Mr. H. Ellis, of the British Museum, disputes with me the palm of the *discovery*. Do I hear the saucy Critic exclaim,

Et VITULA tu dignus, et hic —— ?

\* First, for certain UNCHRONICLED RELICS of our early poetry from the press of Wynkyn de Worde. And here, the enthusiasm and energy of my young friend Mr. Charles Hartshorne, of St. John's

And now—without any further preliminary remark—I enter “in medias res.” Let me begin with

College, Cambridge, have supplied with a few most curious particulars, from that (apparently) inexhaustible mine in the Pepysian Library, (see p. 663) of Magdalen College, Cambridge. The fact is—and why should it be concealed from the public?—that this young thorough-bred bibliomaniacal Racer (who, I predict, will win all the cups and sweepstakes that he starts for) is just now occupied in the weaving of a “*Golden Garland of Early English Poetry*,” composed of pieces little known, or, for the greater part, wholly unknown. Take a specimen—muse-wooing Reader. *The Justs of the Months of May*, (I modernise the orthography,) furnished and done by Charles Brandon, Thomas Knyvet, Giles Capell and William Hussey, the xxii year of the reign of Henry VII. printed by Wynkyn de Worde, in 4to. contains 46 chapters. Again: “*The Justs and Tournay of the Month of June, parfurnished and done by Richard Graye, Earl of Kent, by Charles Brandon with their two Aids against all comers. The xxii year of the reign of Hen. VII.*” Printed by the same, and containing 62 stanzas. The few short specimens supplied by Mr. H. are delicious earnests of what are to follow . . . but, as in duty bound, I refrain from inserting them. Once more. “*The Epitaph of the most noble and valiant Jasper, late Duke of Bedford*: Printed by the same, 4to. Eight pages. All three previously UNKNOWN. How beat the pulses of my friends Messrs. Heber, Freeling, and Rice? And how feels the heart of Mr. Jolly? And where rests the pen of Mr. Haslewood?—in his bronze, punchinello-inkstand, or between his thumb and two forefingers, ready to record these FACTS in the annals of the olden poetry?

For the last time, as to Wynkyn de Worde:—and I skip at once from the banks of the *Cam* to those of the *Thames*. Of course, the reader is with me, in a trice, within the precincts of Ham House Library. What says he to a work by STEPHEN HAWES, (wholly unknown—and which might perhaps have been more appropriately recorded among the early *Amatory Poems* at page 651, ante) entitled the **COMFORT OF LOVERS**? printed by this same typographical wight, and ending on the reverse of C vj, in sixes. The colophon is thus picturesquely disposed.

Chaucer or Gower. I take the first---usually considered as THE FATHER of English Poetry. With CHAU-

*Enprynted  
by me Wynkyn de  
Worde.*

having the large common tripartite device on the back. Ha ! there be GEMS, in this very wonderful book-paradise, worth the *setting* ! What if I prove, not only that this poem was a production subsequent to the *Passtime of Pleasure*, by the same poet, but that, being so, it might have been printed even in the year 1510 ? Read the SUB-NOTE ; and consider if there be any thing new, but in books, beneath the sun.\*

\* The first question will be, how could this work have been printed in 1510, when the parent text of the Pastime, &c. was put forth by the same printer in 1517 ? Answer : for "the parent text," read "the *supposed* parent text"—for, within this very same library, and bound in the same binding which contains the preceding tract, there happens to be the REAL parent text of Hawes's *Pastime*, &c. printed by De Worde, of the date of 1509 !!! Inestimable and unanticipated treasure ! O, that it had been known to my late excellent, and amiable friend, Sir M Sykes ! He would not, in consequence, have given fourscore pounds for the second impression of 1517. And who shall say, in consequence, what is or is not "the parent text ?" See post, for a few particulars about this unique volume of 1509.

The proof of "The Comfort of Lovers" being published *after* the "Pastime of Pleasure," is decisive. Thus, on the reverse of C iii, we read as follows :

PUCELL.

Of late I saw a boke of your makynge  
Called THE PASTYME OF PLEASURE, whiche is woder,  
For I thyng and you had been in louinge  
Ye coude never haue made it so sentencyous  
I redde there all your passage daungerous  
Wherfore I wene for the fayre ladyes sake  
That ye dyd loue, ye dyde that boke so make.

AMOUR.

Forsothe Madame, I dyde compyle that boke  
As the holygoost I call vnto wytnes  
But ygnorauntly, whoso lyst to loke  
Many meruelous thynges in it, I do expresse  
My lyue and loue, to ensorche well doublesse  
Many a one doth wrytc, I knowe not what in dede  
Yet the effecte dooth folowe, the trouthe for to speke.

CER, as with all our legitimate and usually read CLASSICAL POETS, I shall content myself with the mention of a few only of the rarer earlier impressions, and with the generally received best editions, and then leave both reader and collector to cater for themselves.

The first English printer has the honour of being also the first publisher of the text, but not of the entire works, of Chaucer. CAXTON twice printed the *Canterbury Tales*, and once the *Book of Fame, Troilus and Cressida*, and some doubtful minor pieces—all mentioned in the subjoined note.\* PYNSON published one edition of the *Canterbury Tales*, alone; probably

As to the *Bibliographia Poetica* of Ritson, I can only say that if the great and judicious preparations which Mr. Haslewood has made, towards a new edition of that work, find not patronage among the booksellers, the age of archæological literature is GONE! There is a new edition of *Warton's Hist. of English Poetry* in the press.. but at present, as far as I can learn, “clouds and darkness rest upon it.”

\* Before I come to the notice of these editions, I must be permitted to borrow a few lines from the UNKNOWN poem described in the last note—commendatory of the above venerable poetic Wights. They are thoroughly BIBLIOMANICAL.

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Let me only subjoin a specimen of the “comforting” love strains to be found in the body of the work.

O loue most dere, o loue nere to my harte,  
 O gentyll flowe, I wolde you knew my wo  
 How that your beaute, perst me with the darte  
 With your vertue, and your mekenes also  
 Sythens ye so dyde, it is ryght longe ago  
 My herte doth se you, it is for you be bledde  
 Myne eyen with teares, ben often made full redde.

What would Ritson, or his biographer and intoxicated admirer Mr. Haslewood, have given to have discovered this unknown poem of Stephen Hawes? But surely it was more natural that the *Wynkyn* tribe of little *fish* should come to my own *net*!

soon after the death of Caxton ; in a handsome folio volume ; and of almost equal difficulty to obtain, in a

Two thynges me conforte, euer in pryncypall  
 The first be BOKES, made in ANTYQUOTE  
 By *Gower* and *Chaucer* poetes rethorycall  
 And *Lydgate* eke, by good auctortye.

HAWES'S *Comfort of Lovers* ;  
 Sign. A. vj. rev.

Premising that I will have nothing to do with **LYDGATE**, except the referring of the reader to Ritson's interminable list of his pieces,\* I proceed to the notice of Caxton's *first* edition of the *Canterbury Tales*. The only perfect copy, throughout, is that in his Majesty's Library, which had been Mr. West's. It is also in most sound and desirable condition. The copy in Merton College Library, at Oxford, wants three leaves. Earl Spencer's (as notified in the *Bibl. Spenciana*, vol. iv. p. 288) wants five leaves ; which are however admirably supplied by the fac-simile skill of Mr. Whittaker. An imperfect copy is at Wentworth House, in Yorkshire. In the Dysart or Ham House Library, there is a portion (and a very fine one, as far as it goes) of a copy, defective at the beginning, and ending about the middle of the "Shipman's tale." This book is murderously half-bound in calf, with marble-paper sides. It had belonged to one Joseph Brereton of Queen's College, Cambridge, and has the date in

\* This list comprises the brief titles of 251 pieces : and the author is dismissed with being called "a voluminous, prosaick and drivelling monk."—His pieces are designated as "not worth collecting, unless it be as typographical curiosities, or on account of the beautiful illuminations in some of his [MS.] presentation copies —nor even worthy of preservation : being only suitably adapted *ad fidum et piperem*, and other more base and servile uses." *Bibl. Poet.* p. 87-8, &c. There is much truth, but also a little falsehood or heresy, in this account. Here however, I will only say, that Lydgate's *Siege and Destruction of Troy*, seems to have been the most popular of his pieces ; and that, of the first edition of it, by W. de Worde in 1503, folio, there is a copy UPON VELLUM in the magnificent library of Stowe. Of the second edition by Pynson in 1513, folio, there is a copy UPON VELLUM in the Pepysian library, and another SIMILAR copy in the library of Bamborough Castle in Northumberland. These membranaceous pieces were all unknown to Herbert, and have indeed but recently come to my own knowledge. What enterprising Roxburgher will undertake and publish a "Bibliographical, Antiquarian and Picturesque Tour" in his own Country ?

fine and perfect state, as either of the editions by Caxton. In 1526, Pynson reprinted these *Canter-*

ink of 1739.† There is no saying what a **PERFECT** copy of this first edition—intrinsically inferior, in all respects, to the second edition—would bring; but it is scarcely twelve months ago when such a treasure would have produced 500 guineas.

Rare as may be the *first* edition of the Canterbury Tales by Caxton, the **SECOND** is to the full as rare. Indeed it is a little singular, that, of both the editions, only **ONE PERFECT** copy of each is known. That of the *second* is in the library of my beloved College St. John's, at Oxford. If I remember rightly, this inestimable treasure is bound along with two or three other Caxtonic pieces (and which, for obvious reasons, ought to be **SEPARATED**—each having a distinct coat in Charles Lewis's blue, green, or venetian-colour, morocco) and is, in all respects, most sweet and comforting to behold, handle, and

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† This Mr. Brereton,—Clergyman or not, I cannot tell—was the Proprietor of many of the more curious black-letter books in the library at Ham House. I find the date of 1744, in one of them, attached to his name as then “Bachelor of Laws.” He was probably Chaplain in the Dysart Family; and seems to have bought lustily out of Osborne's Catalogues. Among other books, from these never-to-be again-witnessed Catalogues, are the following with the subjoined prices in pencil—and purchased, as there is every reason to think, by Mr. Brereton.

*Divers Fruitful and Ghostly Matters*: Pr. by Caxton, 4to. 10s. 6d. On sign. A. i in a neat hand-writing, on the bottom margin, is the following memorandum. “*This Book belongs to the English Benedictin Nuns of our Blessed Lady of Good Hope at Paris.*” At the end “*Approved*”—but the subscription of the names of the “*Approvers*,” are to me unintelligible. Note well. For an inferior copy of this work I gave 194*l.* 5*s.* (for Lord Spencer) at the sale of the Merly Library in 1813.

*Life of St. Wenefrid*, Pr. by Caxton. Fine, perfect copy. 1*l.* 1*s.* !!! Wanting in the Spencer Collection.

*Virgil's Æneid*, Pr. by Caxton: bound in red morocco, with a copy of Pynson's edition of the *Jugurthine War*; both copies perfect, and in the cleanest possible condition—but cruelly cut to a quarto form. Price 3*l.* 3*s.* !!!

*Virgil's Æneid*. By Caxton. Alone: and the finest copy I ever saw of this usually handsome book. I suspect it to have been Lord Oxford's. The price is cut out. Did it *equal* the preceding price? I should say, “no”—and yet I have known 100 guineas given for this book.

But I am “*travelling out of the Record.*”

*bury Tales*, along with the *Troilus and Creseida*, the peruse. My friend Dr. Bliss, of the same college, and one of the Librarians of Bodley, pays it a regular quarterly visit—his enthusiasm increasing at every repeated act of adoration! In the Pepysian Library, there is a copy perfect—with the exception of the prosaic, introductory part; which I allow to be a most important and fatal exception, since it is in itself exceedingly curious. The text of the poet is entire, beginning on sign. a iii. Mr. Heber has a copy, wanting this introduction, and about two leaves of the text. Earl Spencer's copy is greatly defective. But I will not pursue this chase after imperfections. And yet—let me say another word . . . as to the supposed price of a **PERFECT** copy . . . were it now to be submitted to sale. It would *at least* be *equal* to the price just attached to a perfect copy of the previous edition.

Of the *Book of Fame*, the next in the order of the text, see the account of copies noticed in the *Typog. Antiq.* vol. i. p. 313. Since writing that account, fifteen years ago—("fugaces labuntur anni!") I have taken a second peep at the copy in the public library at Cambridge: and find this beautiful and perfect book bound up with **FOUR** more pieces from CAXTON'S PRESS:—and further (but is not this rather matter for a "Bibliographical Tour?") that all these fine Caxtonic pieces belonged to one "R. Johnson," who has inscribed the prices which he gave for each book,\* and who, from the character of the scription, appears to have possessed them towards the end of the reign of Henry VII. For the "Book of Fame" he gave **FOUR PENCE**! The *Troilus and Cressida* is a more popular performance, and copies of it will be found in several distinguished private and public libraries. The last copy sold, belonging to Mr. Watson Taylor, was purchased by Mr. Grenville for 63 guineas. This identical copy (wanting one leaf in signature p.) was purchased by the late Mr. Manson, bookseller, for the late Mr. Towneley, for 10*l.* 10*s.*; and

\* The names and prices of the other books are as follow:

<i>Godfrey of Boulogne</i> (imperfect) . . .	<i>ii<sup>s.</sup></i>
<i>Virgil's Æneid</i> , (perfect) . . .	<i>xij<sup>d</sup></i>
<i>Fait of Arms and Chivalry</i> , (perfect) . . .	<i>ij<sup>s.</sup> viij<sup>d</sup></i>
<i>Chastising of God's Children</i> . . .	<i>vij<sup>d</sup></i>

*Book of Fame, and the Assembly of Fowls, &c.\** WYNKYN DE WORDE appears to have only printed the

was sold at the sale of Mr. Towneley's library for 252*l.* Such are the mutations in all mundane things !

The “doubtful minor pieces,” printed by Caxton, are rather attributable to *Lydgate, Scoggan, and Hawes*. They are mentioned, and in part described, in the *Typog. Antiq.* vol. i. p. 306..311: but I own, since a recent revision of that incalculably precious volume which contains them—in the public library at Cambridge—that these pieces (alluded to at page 657, ante) require a more distinct and satisfactory specification. I will here only further remark, that, from recent results which need not be specified, I am most sensibly alive to the “*Complaint of Chaucer unto his empty Purse*”—which follows the “*Complaynt of Anelida*.” The words are these.

To you my purs, and to none other wight  
 Complayne I, for ye be my LADY DERE;  
 I am sory now that ye be light  
 For certes ye now make me heuy chere;  
 Me were as lief be leyd vpon a bere :  
 For whiche, vnto your mercy thus I crye,  
 BE HEUY AGAYN, or ellis mote I dye.

\* I believe I may say with perfect truth and propriety, that the finest known copy of the first edition of the *Canterbury Tales* by *Pynson* (probably executed not later than 1493) is in the possession of Earl Spencer. It was purchased for the moderate sum of 20*l.* at the sale of the library of Dr. Chauncey in 1790:—just as the present noble possessor was beginning to form a Collection of books. What a FOUNDATION STONE did such a volume supply ! Fragments of this edition are not uncommon. The second edition of 1526, by *Pynson*, contains, besides the works above specified, *La belle dame sauns Mercy*: of the whole of which pieces a particular account appears in the *Typog. Antiq.* vol. ii. p. 515-520. This latter piece, and the *Assembly of Fowls*,† are here printed for the FIRST TIME. A copy of

† The *Assembly of Fowls* was reprinted by *Wynkyn de Worde*, in 1530, 4to. of which rare book a full description appears in the *Typog. Antiq.* vol. ii. p. 278. The copy, there described, came into the possession of Messrs. Longman and Co. who, in their *Bibl. Angl. Poet.* p. 39-40, have valued it at 50*l.* A vigorous valuation for a REPRINT.

*Troilus and Cressida*, (in 1517, 4to.) a book of exceedingly rare occurrence ; but I cannot help indulging, no very romantic supposition—I should hope—that there will one day “turn up” a copy of the *Canterbury Tales*, if not with other pieces of Chaucer in conjunction, from the press of this very diligent, very skilful, and poetry-loving printer.\* The spirit of research, now abroad, will cause the bibliographical enthusiast to penetrate the recesses of the lonely mansion, the moat-girt castle, the gothic-pinnacled cathedral, and peradventure the parochial libraries contained in the vestry rooms of certain large churches, attached to certain large parishes throughout the kingdom. At length came out the *first edition* of the ENTIRE WORKS of Chaucer, from the press of *Thomas Godfray*, in 1532, folio : under the patronage, as it is supposed, of

this edition (very difficult to find in a perfect and beautiful state) was sold for 30*l.* 9*s.* at the sale of the Roxburghe Library. It seems clear that Tyrwhitt never saw it, and that West's copy concluded with the “Book of Fame.” As to the edition of 1520 and 1522, by Pynson, they are purely ideal ; and Ames has only propagated error by noticing them after Bagford.

\* The sober critic will, I apprehend, conclude, that the notion of an early-printed edition of the *Canterbury Tales*, by Wynkyn de Worde, is purely *romantic*. Certain it is, that the supposed edition of 1495 has no foundation in truth ; and probable it is, that the early impression of the *Canterbury Tales* by Pynson, deterred Wynkyn de Worde from the attempt of republication ; although he was the earliest, after Caxton, with the *Troilus and Cressida*—which appeared by him in 1517, 4to. and which is a volume of exceedingly great rarity. My friend Mr. Roger Wilbraham possesses a copy—(from which the account in the *Typ. Antiq.* vol. ii. p. 212 was taken)—and a copy was sold at the Roxburghe sale for the tremendous sum of 43*l.* Herbert had never seen it.

Mr. William Thynne: and “ the great number (says Tyrwhitt) of Chaucer’s works never before published, which appear in it, fully entitles it to the commendations which have been always given to Mr. Thynne’s edition, on that account.”\* It was reprinted by

\* A word, in limine, about a supposed edition by *Berthelet*.. mentioned by Leland. On the authorities of Tyrwhitt and Mr. Douce, there is good reason to think that no such edition ever had existence—and that the above, by *Godfray*, must be considered as the supposed impression by Berthelet. This edition, of 1532, was several times reprinted, as has been noticed in the text; but if we are to judge of its intrinsic worth, from the most essential portion of its contents—the *Canterbury Tales*—I should pronounce it to be of comparatively little value: for Tyrhitt observes, that *these*, upon the whole, “ have received no advantage” from the edition under discussion. “ The material variations from Caxton’s *second* edition are all for the worse.” Vol. i. p. xxi. Pickering’s edition. In the ixth volume of the *Retrospective Review*, p. 172, &c. there is an ample and instructive article relating to the “ Works of Chaucer;” of which the editions of 1532, 1542, 1598, † and Tyrwhitt’s edit. of 1798, form the chief argument; and at page 176 there is an extract from the first and third, placed besides each other, to shew the occasional discrepancies of the text. See also p. 200, note. A copy of Godfray’s edition, in a fine state, is of rare occurrence. My friends Messrs. Douce, Heber, and Uterson possess it. I purchased a copy at the sale of the Towneley library (imperfect in the first leaf) for 5*l.* 5*s.*: but I find it not in the collections of Reed, Steevens, Bindley, Nassau, and the Duke of burghe.

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† From the observations in a note at p. 198 of the *Retrospective Review*, I take the editions of 1597 and 1598 to be one and the same; and indeed, as Herbert has observed, (*Typ. Antiq.* vol. iii. p. 64) if there be any edition of 1532, with the name of *Berthelet*, it must be considered as one and the same with that of *Godfray*—those printers having embarked in the same concern, and affixed their names, mutatis mutandis, to the respective copies of their works which were apportioned to them. Consult also Todd’s *Lives and Writings of Gower and Chaucer*, 1810, p. ii. note.\* and more especially the very interesting account of the THYNNES, and of their labours upon these poets—passim.

*Bonham* in 1542, with the addition of “ the Plowman’s Tale ”—which appeared for the first time. Then followed the reimpressions of 1561, 1597, and 1602; under the editorial care of *Howe* and *Speght*. And, last of all, came forth the edition of *Urry*, in 1721, folio.\*

From the date of the latter publication to the present time, no edition of the entire works of Chaucer has appeared ; but the *Canterbury Tales* (and who reads any *other* portion of the poet ?) have come forth,

\* The edition of Bonham, of 1542, was reprinted by Kele, Toy, and Petit. “ All these editions (says Herbert) I have compared, and find them to be the very same edition, only the name of each proprietor severally changed in the colophon.” *Ibid.* The edition of 1542 is distinguishable for having, for the first time, the *Plowman’s Tale*, inserted *after* the Person’s Tale ; but Tyrwhitt has “ no scruple in declaring his own opinion, that it has not the least resemblance to Chaucer’s manner, either of writing or thinking, in his other works.” *Cant. Tales*, vol. i. p. 158 : *edit. Pickering*. A copy of Bonham’s edition may be worth 3*l.* 3*s.* Of the edition of 1561, a copy was sold at the sale of Mr. Nassau’s library (1824) for 2*l.* 2*s.* : and of that of 1602, for 16*s.* In old libraries, copies of the editions of 1568 and 1598, are found, too frequently mildewed ; and I once met with a noble one of that of 1561, in stamped gilt calf, (having the arms of Queen Elizabeth) in a granary in Worcestershire. But the rats had played sadder havoc than the worms. It was a magnificent Book-RUIN ! Urry’s edition of 1721, even on large paper, is not uncommon. The preface of Thomas (the Editor being dead) strove to disarm the anticipated severity of the public against the obvious impurity of the text ; and that preface is truly, as Mr. Tyrwhitt designates it, “ modest and sensible.” It may be also deserving of incorporation in a future edition of the poet’s entire works : but the labours of Urry have been blasted for ever even by the MITIGATED indignation of Tyrwhitt—who calls the edition “ by far the worst that was ever published.” Shall I fix a price to it, therefore ? I lack the heart so to do.

from the masterly hand of the late Mr. Tyrwhitt, in a manner so complete, correct, and satisfactory, that it were difficult perhaps to mention any other CLASSIC, ancient or modern, which has received more copious and curious illustration. It is a model of editorship; \* and may fully rank on a

\* What exquisite learning and taste (to say nothing of manners and principles) had the Editor of this incomparable work! — and it redounds to his eternal honour, that, neither spoilt by an ample patrimony, nor corrupted by the intercourse of the gay, the great, and the flattering, he maintained throughout life, and even in death, (if I may so speak) “the even tenor of his way!” After mastering one of the most difficult, but elegant and instructive pieces, of the first philosophers of Greece, † he turned his mind to the antiquity of his vernacular tongue; and in selecting the ancient text of one of our first GREAT and POPULAR POETS, he chose a subject on which all the patience of his research, the acuteness of his discernment, and the purity of his taste, could be equally exercised. These are indeed abundantly evinced in the work under consideration. Yet it has been objected, and objected with considerable pretension at least, that the text of the Canterbury Tales, published by Tyrwhitt, is not the text of any one MS., ‡ or edition, but the result of a *collation* of texts; and that, in keeping back what has been rejected, the

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† I of course allude to his edition of the *Poetics* of ARISTOTLE, published at Oxford in the Gr. & Lat. languages, in 1794, 4to. and 8vo. The Bibliomaniac will necessarily RAVE on the possession of a *large paper* copy of this work; destined originally for the libraries of Emperors, Kings, Princes, and Noblemen. More than one copy has been sold in this country: the last, belonging to the late Bishop of London, is now in the library at Chatsworth . . but was not deposited there under the sum of 60*l.* I believe they are all (at least those I have seen) bound in blue morocco, with the arms of the University of Oxford stamped on the exterior. This book is a sort of *Garter-Star* in the collections of the curious. When will it glitter in the oblong cabinet of Menalcas?

‡ Mr. Todd, in the work cited at page 673, has given us some tempting descriptions of the MSS. of Chaucer; and especially of that LONGE PULCHERRIMUM of these MSS. in the library of the Marquis of Stafford. The next in beauty and worth, is doubtless that in the collection of the Duke of Devonshire---obtained from the Roxburghe library for 35*l.* Seek far and near, gentle reader, for MSS.

par with the Lucian of Hemsterhusius, the Athenæus of Schweighæuser, and the Virgil and Homer and Pindar of Heyne. The authors here compared together are, I admit, dissimilar in themselves ; but I would be desired to speak **only** of the *manner* in which these

reader is not put into possession of the means of judging fairly of what has been *adopted*. There is hardly fairness in this objection ; but a prompt answer is at hand. First, it supposes the *Critic* to have a nicer tact than the Editor criticised—and who shall say that he could judge better than Tyrwhitt ? Secondly, the collation, here made, has been evidently the result of great care and consideration : and thirdly, the text, here submitted, is beyond all compare purer than any preceding text. Far be it from me to presume even to suppose, that such a man as Tyrwhitt, or such a performance as THIS, stands in need of any thing like a defence or apology. Tyrwhitt's fame will gather strength as it descends to posterity :

“ As streams roll down, enlarging as they flow.”

Here, therefore, I will only further remark, that his edition of the Canterbury Tales appeared in 1775-8, in five crown 8vo. volumes ; and was reprinted by his executors at Oxford, in two quarto volumes in 1798, from Tyrwhitt's own corrected copy. The first edition, in a morocco coat—such as my tasteful friend Mr. James Heywood Markland loves to view it in—used to sell for 1*l.* 1*s.* per volume : because it was the edition superintended by the editor himself. The quarto, which is the best edition, and handsome book, is worth about 3*l.* 3*s.* in goodly binding : but there hath recently appeared a sweet reimpression of the crown 8vo. in the same number of volumes, under the care of Mr. Pickering—the great champion and patron of Lilliputian tomes, in all languages—and I do confidently recommend this *accurate*, as well as beautiful publication, to the cabinets of all such as are not provided with either of the previous impressions. It sells for 2*l.* 12*s.* 6*d.* small — and 5*l.* 5*s.* large paper : and in calf, or morocco binding, the aspect at once solaces and cheers.

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of this venerable Bard. Even fragments may be inestimable : or why does Bernardo leap with ecstacy at the exhibition of his very small portion . . of a comparatively modern date ? !

illustrious Classics have been brought before the critical public.

From Chaucer, we naturally go to GOWER; of whose *complete* works no edition is extant; but of whose *Confessio Amantis*, the edition by *Caxton*, and by *Berthelet*, are the only ones extant. They are noticed below.\*

LYDGATE is rather food for the Antiquary than the general reader; and without wishing him a place on the *principal* shelf of the "Old Man's" library, I must rather insist upon his introduction into some obscurer corner of his Collection. The subjoined note will shew what are the chief objects of the antiquary's research.† Coarse and capricious as is SKELTON,

\* A very full and particular account of the *Caxtonian* edition of the *Confessio Amantis* of Gower, 1483, folio, will be found in the *Typ. Antiq.* vol. i. p. 177-185. The Roxburghe copy of this book produced the enormous sum of 336*l.*—purchased by the Duke of Devonshire. The Merly copy was purchased for 315*l.* by the Duke of Marlborough; and at the sale of the Duke's books, brought the sum of 205*l.* 16*s.* The purchaser was Mr. George Watson Taylor: at the sale of whose library, again, in 1823, it was found to be imperfect, and sold for 57*l.* 15*s.* So gradually did the mercury fall in the bibliomaniacal glass. The edition of 1532 is the scarcer and handsomer one of those of *Berthelet*; and I know not what infatuation possessed me to give 8*l.* 18*s.* 6*d.* for the second of 1554, at the sale of the Roxburghe library. The beautiful copy of the edition of 1532, in red morocco binding, which once tempted the classical purchaser upon the shelves of Mr. Triphook (recorded in the *Typ. Antiq.* vol. iii. page 278) has long since put on wings and flown away. Such book-gems are the very *Birds of Paradise* of their species. Catch them, enthusiastic and liberally minded "Young Man"—catch them, whenever they come across your path. "Gather the rose-buds while ye may!"

† Of LYDGATE's rarer pieces, the following (from the press of *Caxton*) may be briefly stated. The *Work of Sapience*; without

there is yet an abundance of genuine English humour in his metrical (rather than poetical) effusions. He is the “dear darling” of the thorough-bred black letter Collector; who never rests satisfied without the earlier impressions of his versification by *Pynson*, *Faques*, or *Kele*: but the sober reader and general collector will have reason to be contented with the correct and elegant impression of his works put forth (by an unknown editor) in 1736, 8vo.\*

date, folio. See *Typog. Antiq.* vol. i. p. 325, 330. *Lyf of our Lady*, ditto, folio. *Id.* page 336. *Pilgrimage of the Sowle*, 1483, folio. *Id.* p. 152. *Chorle and the Byrde*: *The hors the shepe and the ghoos*; the *Temple of Glas*; *Parvus Caiho*: see *id.* p. 307, &c. The *Siege and Destruction of Troy* was printed by *Pynson* in 1513, folio, (see p. 668, ante) and afterwards by *Marshe* in 1555, folio. The *Boke of John Bochas*, by *Pynson* in 1494, folio, is very scarce, in a complete state: it was reprinted by *Tottel*, in 1554, folio, with the *Daunce of Machaubree* added. This book is usually found in a large and fine condition; when it may be valued at 6*l.* 6*s.* But where exists an ancient edition of *Lydgate's London Lickpenny*, pronounced by Mr. Campbell to be “curious, for the minute picture of the metropolis which it exhibits, in the fifteenth century. A specimen (continues Mr. C.) of *Lydgate's* humour may be seen in his tale of “*The Prioress and her Three Lovers*” which Mr. Jamieson has given in his “*Collection of Ballads.*” *Specimens of the British Poets*, vol. i. p. 90, note. But consult *Ritson*, as alluded to at p. 668, ante.

\* How shall I describe the multifarious and “strange-conceited” Works of *Skelton*!—a satirist, a lampooner, and a writer in almost every species of verse. *Warton*, in his *Spenser*, calls him “little better qualified for picturesque than satirical poetry. In the one (continues he) he wants invention: in the other, wit and good manners.” Vol. ii. p. 107. “There is certainly (says Mr. Campbell) a vehemence and vivacity in *Skelton*, which was worthy of being guided by a better taste; and the objects of his satire bespeak some degree of public spirit. But his eccentricity in attempts at humour is at once vulgar and flippant, and his style is almost

STEPHEN HAWES must be noticed, were it only for the sake of making my peace with a few of the Brethren of the Roxburghe Club. He is chiefly known

a texture of slang phrases, patched with shreds of French and Latin," &c.—*Specimens, &c.* vol. i. page. 101-3. Perhaps both Warton and Mr. Campbell are a little too severe. Had Skelton written nothing more than his famous attack upon Cardinal Wolsey, (of whose downfall he seems to have had something like a poetical foresight) he would have stood high as a bold and intrepid opponent of ambition and hypocrisy, in its most elevated course. The lines, here alluded to, are in the mouth, or at the fingers' ends, of every poetical antiquary. I refer to page 653 for a brief notice of the scarcer pieces of Skelton; being persuaded that many a fugitive piece is yet to be discovered—from the very nature of the composition and form of publication. See also Ritson's *Bibliographia Poetica*, p. 102. Mr. Haslewood's interleaved copy of this latter work furnishes me with a notice of an impression of the far-famed TUNNING OF ELYNOURE RUMMYNG, printed by Kytson, but imperfect at the end. I find it superficially noticed in the *Typog. Antiq.* vol. iv. p. 541. But had it any portrait of ELEANOR? I am necessarily pretty well versed in the history of the reprint of this tract in 1624, containing the well-known PORTRAIT of this noted Ale-wife, from the account given of it in the *Bibliomania*, p. 585. Since that account was written, I have paid my respects to the Lady herself, in the library mentioned in the *Bibliog. Decam.* vol. iii. p. 264; and hence sprung up one of the flowers for the *Lincolne Nosegay*. But the copy of "the Tunning," there described, is not only not unique, but is imperfect: for, once on a day it chanced that, sauntering in that most delicious and bibliomania-inspiring book-visto, ycleped the *Bodleian Library*—in company with my excellent friend Dr. Bliss—he, the said Doctor, drew me gently apart towards one of the lock-up recesses, and taking down a punchy quarto, of a somewhat dingy aspect, from among the SELDEN BOOKS—"here," quoth he, "here is a perfect Eleanour; the Lady at Lincoln wants at least a pair of arms." I was astounded: "Obstupui, steteruntque comæ, et vox faucibus haesit." But it was even so. The truth is, that, in the reprint of 1624, the portrait of Eleanour is *repeated*, at the end of the tract—and accompanied by the following verses:—wanting in the copy first mentioned.

by a poem called the *Passtime of Pleasure*, of which the first edition appeared in 1509. Good fortune hath

*Skelton's Ghost to the Reader.*

Thus Countrymen kinde	My Laurell and I,
I pray let me finde	Are both wither'd dry,
For this merry glee,	And you flourish greene,
No hard censure to be.	In your workes daily seene,
King Henry the Eight	That come from the Presse,
Had a good conceit	Well writ I confesse,
Of my merry vaine,	But time will deuouer
Though duncicall plaine :	Your Poets as our,
It now nothing fits	And make them as dull
The Times nimble wits ;	As my empty scull.

FINIS.

A sequel is attached to the foregoing story. It happened that, walking near a grove of poplars, within a bow-shot of Westminster Abbey,

I shroppe me in the shrouds as I a Shepherd were ;

and after reposing within this genial verdure, I approached and entered a sort of book-cave, where, “mirabile dictu !,” I saw the identical *Eleanor*, with her bearded nose and chin, and extended ale-pot, staring me in the face, in like manner in which she gazed upon me at Lincoln ! Our meeting, I need scarcely add, was cordial and enthusiastic.

But . . . open what book-cabinet you will, distinguished for any thing like *Roxburghe* rarities, and there *Skelton*, in some gear or other, will greet you with his quaint rhymes. Justly proud therefore, unquestionably, may be my friend Mr. Francis Freeling, of his *Toby Cooke's* impression of the “*Salutation*,” of our poet-laureat Skelton. His copy of it beginneth thus :

A SKELTONICALL SALUTATION,  
Or condyne gratulation  
And just vexation  
Of the Spanish Nation  
That in a bravado,  
Spent many a Crusado  
In setting forth an Armado,  
England to invado.

recently enabled me to discover another (and previously unknown) production of the same author, called the *Comfort of Lovers*; of which some account will be found, perhaps a little out of order, in the preceding pages.\* But the popularity of Hawes, what-

But this could not be the production of Skelton, who died in 1529. I do not dispute the ancient possession of the copy by *Toby Philpot*. Several of the pieces of Skelton were collected and reprinted by Marshe in 1568, 8vo. under the title of *Pithy, Pleasant, and Profitable Workes of Maister Skelton*. See *Typ. Antiq.* vol. iv. page 508.† Sir M. M. Sykes and Mr. Heber possess copies of this rare and estimable book, in which *ELEANOR RUMMING* is, I presume, to be found in all imaginable purity. The Rev. Mr. Rice could not possess the Roxburghe copy of it under the sum of 32*l.* 11*s.* But he neither frets nor fumes thereat. He possesses his *Eleanor*; and in the language of George Steevens, “*SIGHS NO MORE.*” The reprint of Marshe’s text in 1736, 8vo. is becoming rare: and is worth 2*l.* 2*s.* in good condition and coating.

\* Page 665-6, ante. Of the first edition of the *Passtime of Pleasure*, in 1509, 4to. — found in the library there noticed — the text begins thus: after the destruction of the title, and of the greater part of eight leaves, which have been dreadfully devoured or mutilated by (apparently) some hungry quadrupedical animal,

The lady Gramar in all humble wyse  
Dyde me receuye in to her goodly scoole.

On the reverse of sign. T iii, in fours, is the following colophon: *Enprynted at London in Fletestrete, at the sygne of the Sonne, by Wynkyn de Worde, the yere of oure lorde M. vC. & ix ended xi daye of*

† Consult also the *Censura Literaria*, vol. ii. p. 190, which makes us half crazy for the *Balctys and Dyties salacyous advised by Master Skelton, Laureat*: printed by Pynson, in the black letter, in eight pages only. It begins in this soothing, hush-a-by, manner :

Lullay, lullay, lyke a chylde.

With what a *via lactea* of black-letter stars is this gem incorporated! Who, among the Sons of Liverpool Book-Wights (for the communication comes from that quarter) possesses the treasures therein described?

ever it might have been during his own time, must now depend on a perusal of the analysis of his *Passtime of Pleasure* by Warton. The whole of this piece of criticism is the masterly effort of an ingenious and eloquent advocate. The sentence of Mr. Campbell, less favourable to the reputation of the poet, appears to be more consistent with the canons of just criticism.

At length we reach the illustrious names of SURREY and WYATT; whose productions, during a period devoted to dull allegory, duller romance, and the dullest of all possible didactic and moral poetry, strike us as a green and refreshing *oasis* in a dreary desert. At the mention of *their* names—the heart of HORTENSIUS feels an increased glow of inspiration: and the last and most learned Editor of their works finds himself naturally, as it were, discoursing with many of the most illustrious characters of the reign of Henry VIII. But the bibliomaniac secretly rejoices in the possession of the earlier, rarer, and more precious editions of the *Songes and Sonnettes*, as among the *keimelia* of his Collection.\*

The name of LORD SACKVILLE is consecrated in a

*Januarye*. A copy of the second edition of 1517, 4to. was sold for 84*l.* at the sale of the Roxburghe library; and of the third, by *Waylande*, in 1554, 4to. for 40*l.* 19*s.* at the sale of Bindley's library: see p. 647, ante. Respecting Hawes, consult Campbell's *Specimens*, &c. vol. i. p. 94.

\* The “*Songes and Sonnettes*” of the Earl of Surrey were first published by *Tottel*, in a very small 4to. volume, in 1557, in the black letter. This edition is ALMOST UNFINDABLE. A perfect copy of it would be worth fifty guineas at the least. It does not appear in the collections of Pearson, Farmer, Steevens, and Reed. Nor do I in-

great measure by the publication of that copious collection of poetry called *The Mirrour for Magistrates*, of which the earliest edition appeared in 1559, 4to.: but a minute account of all the earlier impressions appears in the last and best edition of that work, put forth by Mr. Joseph Haslewood, in 1815, 3 vols. 4to. a performance, as perfect in its kind as the archæological annals of the nineteenth century have witnessed.

deed, at this moment, call to mind any existing copy.\* But surely Mr. Heber must have it? And what is that edition by Tottel, in 12mo. in the CAPEL CLOSET, in the library of Trinity College Cambridge—of which another copy is in the University library—noticed to me in a long letter, by my ardent young bibliomaniacal friend Mr. Hartshorne? Singularly enough, Surrey's translation of *Certain bokes of Virgiles Aeneis* was published the same year, in 4to.: which is so SCARCE, that no other copy of it is known but that in the library of Dulwich College; from which Mr. Rolland reprinted it for the Roxburghe Club. The Songs and Sonets were reprinted in 1565, 1567, 1569, 1574, 1585, 1587, 12mo. and perhaps again in the sixteenth century. These editions are all very rare, and indeed require something like a bibliographical review. Lord Spencer possesses the third of 1567, considered the most correct of the earlier ones, and which was made subservient to Dr. Nott's researches. Sir M. M. Sykes has the edition of 1585; and an imperfect copy of that of 1587 was sold for 8*l.* 10*s.* at the sale of Horne Tooke's library. Consult the *Cens. Lit.* vol. i. p. 244: *Warton's Engl. Poet.* vol. iii. p. 11, 12, 60, 69. Currll published the Poems of Surrey and Wyatt in 1717, 8vo. which is usually sold for 1*l.* 1*s.*: and I find a copy of it, on LARGE PAPER, “ collated with the first edition of 1557 ” marked at 3*l.* 3*s.* in the *Bibl. Angl. Poet.* p. 329. Dr. Nott's edition is, for plan, copiousness, and erudition, like a Dutch quarto Variorum of an

\* On further investigation, I find that a copy of it, with four leaves reprinted, was sold at the sale of Bindley's library for 17*l.* No early edition of the works of the most accomplished English nobleman of his day, appears to be in the BRITISH MUSEUM. See *Cat.* vol. iii. sign. 3 L. Nor was any similar copy in Lord Oxford's library.

There are those who may accuse me of false praise in this declaration, and observe that truth has been some-

ancient Classic. Those who love much digging for healthful exercise, will be delighted with such toil as these handsome 4to. volumes hold out. But I should submit how far the texts of the several poets, accompanied by the *notes* alone, might not be received as a most acceptable republication? The LIVES of Surrey and Wyatt should on no account be omitted: for they are equally interesting from matter and manner. Dr. Nott's reflections on the death of Lord Surrey, are those of a Christian Philosopher, who leads us to consider such shuddering events in the precise light in which they ought to be considered. I subjoin them\* with heart-felt gratification. This splendid work was published in 1815, in 2 vols. 4to. and may be had in handsome calf binding for about 4*l.* 14*s.* 6*d.* There are copies on LARGE PAPER. Great however as may be my reverence for the general splendour of Lord Surrey's character, and for his intellectual attainments in particular, I cannot withhold my assent to the animated, and, as it seems to me, just criticism of Mr. Campbell on this subject. "I am not indeed (says Mr. C.) disposed to consider the influence of Lord Surrey's works upon our language in the very extensive and important light in which it is viewed by Dr. Nott. I am doubtful if that learned Editor has converted many readers to his opinion, that Lord Surrey was the first who gave us metrical instead of rhythmical versification. . . . Surrey was not the inventor of our metrical versification; nor had his genius the potent voice and the magic spell which rouse all the

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\* "Such was the EARL OF SURREY. Perhaps an unavailing speculation may mingle with our regrets, and tempt us to ask why so much excellence was suffered to perish so untimely. The question is a vain one. It is not applicable to Surrey's fate alone. It may be asked by every parent who has lost a child of virtuous promise. The answer, as far as we are concerned, is an easy one. We know not now the scope of God's providence. That knowledge is reserved for a better and a more perfect state; when all that at present perplexes human reason being explained, it will be found that the general interests of virtue have been promoted by the sufferings, no less than by the exaltation, of the innocent. . . . When the good and the great are taken early hence, we may conclude them to have attained early to that perfection which was required of them; and console ourselves with believing, that, had they been continued longer here, they might have lost somewhat of their excellence." Vol. i. p. cvii.

what sacrificed to friendship ; but I respect my friend and the public too much to be guilty of such an act of indiscretion. \*

dormant energies of a language. In certain walks of composition, though not in the highest, viz. in the ode, elegy, and epitaph, he set a chaste and delicate example ; but he was cut off too early in life, and cultivated poetry too slightly, to carry the pure stream of his style into the broad and bold channels of inventive fiction," &c. There is no room for more. See his *Specimens of the British Poets*, vol. i. p. 113.

\* For the editions of the *Mirrour for Magistrates*, the curious will necessarily consult Mr. Haslewood's ample and beautiful edition of the work, above lauded. The original first appeared in 1559, 4to. ninety-two leaves : then, in 1563, 4to. 178 leaves : (vires acquirit eundo") next, in 1571, 174 leaves : again, in 1574, first and second parts, 240 leaves. But let us go at once to what Mr. Haslewood calls the STANDARD EDITION.. of 1587, 4to. 283 leaves : edited by Newton, Higgins, and Baldwin : again enlarged in 1610, 4to. 1619 : 448 leaves. Last, and far from being least, the edition of 1815, in three 4to. volumes, by Mr. Haslewood, of which only 150 copies were printed. The pages of the *Bibl. Angl. Poet.* (pp. 201-9) are rich in early editions of this work ; from the first of 1559, valued at 25*l.* to that of 1610, (" a most beautiful copy in three vols.) at 15*l.* See also Mr. Thorpe's Catalogue, no. 8686, 8720. As to the " primary" share, which Sackville, the first Lord Buckhurst and Earl of Dorset had in this work, consult the Introduction of Mr. H. But Mr. Campbell's sentiments are worth transcribing... " Lord Sackville witnessed the horrors of Queen Mary's reign, and I conceive that it is not fanciful to trace in his poetry the tone of an unhappy age. His plan for the Mirror for Magistrates is a mass of darkness and despondency. He proposed to make the figure of Sorrow introduce us in Hell to every unfortunate great character of English history. The poet, like Dante, takes us to the gates of Hell ; but he does not, like the Italian poet, bring us back again . . . Dismal as his allegories may be, his genius certainly displays in them considerable power." *Specimens*, &c. vol. i. p. 119.

Fain would I avoid scrambling through the briars and thorns of English Poetry—in which even few *dog-roses* blossom — till we reach the period of SPENSER; when a more magnificent cast of character marked both the diction and the imagery of our Bards. But it must not be. A host of Roxburghers will transfix me with their “long-shadow-casting” spears, if I omit the names of CHURCHYARD, TURBERVILE, BARNABE GOOGE, and TOTTEL.

What is to be said of the strange and oft-times incomprehensible fecundity of the *first* of these poets, CHURCHYARD? The very titles of his works, (all of

\* Notwithstanding the kindly-furnished aid of Mr. Haslewood's interleaved copy of Ritson's *Bibliographia Poetica* — plentifully sprinkled with ms. notes, — in which THOMAS CHURCHYARD is not forgotten: — notwithstanding also the notices in the *Censura Literaria*, vol. ii. p. 97; 305-9; vol. iii. page 337, 343; vol. iv, page 45, 157, 265, 365; and in the *British Bibliographer*, vol. iv. 345—I feel neither disposed nor justified in making a formal display of the xvii pieces in print of Churchyard's Muse. The earliest production of his pen (for the *Mirrour for a Man*, &c. is unknown) was the *Sparke of Friendship*, &c. in 1558. At the sale of the Roxburghe Library, two small 4to. volumes — containing the *Challenge*, 1593; *Chippes*, 1578, (3d edition); *Worthiness of Wales*, 1587; *A Light Bondell of lively Discourses called Churchyard's Charge*, 1580; *Contention betwixte Churchyarde and Camell*, 1560; *the Queen Majesties Entertainment in Suffolk and Norfolk*, no date; the *Wofull Warres in Flaunders*, do. — these volumes produced the sum of 96*l.*† The

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† They were purchased by the Duke of Marlborough, and at the sale of his library in 1819, produced the sum of 85*l.* The *Challenge* alone, in the *Bibl. Angl. Poetica*, is marked at 45*l.*: even with “a manuscript title.” See an account of the contents of this very rare book, in the *Cens. Lit.* vol. ii. p. 307. Mr. Clarke in his *Repert. Bibliog.* has noticed an edition of 1580, on the authority of *Reed's Cat.* no. 6717: but no such edition exists. *Reed's* copy was sold for 17*l.* 10*s.*: a great price, at that period. *The Musical Consort of Heavenly Harmonie*, 1595, 4to.

which I will not venture to enumerate) are perfect reflexes of the motley imagery of his mind. We have

RAREST of all Churchyard's pieces is the *three first Bookes of Ovid de Tristibus*, 1578 : of which only one copy (in the collection of Earl Spencer, and reprinted by his Lordship for the Roxburghe Club) is known. It came from the library of Dr. Farmer. The *Bibliotheca Anglo-Poetica*, published by Messrs. Longman and Co. in 1815, and full of rarities of almost every description, is rich in early Churchyards. The second edition of the *Chippes* of 1575 (the first, of 1565, is only found in Mr. Heber's Collection) is valued there at 12*l.* At the sale of Dr. Wright's library in 1787, it brought 3*l.* 13*s.* 6*d.* : and the *Choice*, 1579, 4*to.* 2*l.* 14*s.* The "Charge" of Churchyard, or his "Light Bundle of Lively Discourses," was sold for 11*l.* 5*s.* at Reed's sale. Of his *Choice*, 1579, 4*to.* my friend Mr. Freeling possesses a clean and most beautiful copy. It is among the rarest pieces of the author. The *Charities* is a synonyme with the "Musical Consort of Heavenlie Harmony," mentioned in the preceding sub-note. Of the "Chance," containing *fancies, verses, epitaphs, &c.* 1580, 4*to.* I know nothing: and of the *Contention betwixt, Churchyard and Camell*, upon *David Dycer's Dreame*, 1560-4—I was going to say, I desire to know nothing: but Ritson's note, at p. 160 is somewhat inviting to a knowledge of it. Of the *Worthiness of Wales*, 1587, 4*to.* I once possessed a copy, in the purest state, and *UNCUT*: obtained of my worthy and most curious peripatetic acquaintance, Mr. K——\* for the sum of 10*s.* 6*d.* It has since shifted hands; for the late Mr. Sancho, the black bookseller, raved so exceedingly about it, for his

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which produced 8*l.* 15*s.* at Reed's sale, is marked at 40*l.* in the *Bibl. Angl. Poet.* p. 43. See the *Cens. Lit.* vol. iii. p. 337: but two small poems in the "Consort" are omitted to be noticed. What a *note* ("BANK," or otherwise) is 40*l.*!

\* An amiable, sensible, and obliging old gentleman—regularly seen, every fine day, (health permitting) between Hammersmith and London. His costume becometh a Collector of black-letter Churchyards. It consists of a brown suit of clothes, surmounted by a brown, unpowdered, and highly polished, curled wig: topped by a shovel hat. A hooked crab-stick, of stately dimensions, is usually brandished in his right hand. Mr. K \* \* loves his apricots and peaches next to his books; and of these latter, he descants largely and loudly upon Camden, Sidney, Locke, and Milton. He has turned his septuagenarian corner; and is one of the happiest and most communicative old gentlemen between Kensington and Kew Bridge.

his *Chips*, his *Choice*, his *Charge*, *Chance*, *Charity*, *Challenge*, and I know not what! An historian, a controversialist, a translator, and an original poet—we are alternately bewildered by the variety of his performances, and astounded at the enormous prices which the greater part of them produce. It is in vain you deprecate, ridicule, and run down, the black letter slim quartos—in which the poetry of Churchyard is usually cased—to collectors of the olden school of poetry. Speak till you are hoarse, and declaim till language fails you—with **LICIUS**—he will be only “subridens” all the time; and, pointing to his *yew*-ornamented Churchyards, will exclaim, “I am eclipsed only by **ATTICUS**.” Let us therefore leave Atticus and Licius *at rest*; smiling, in their slumbers, at all the *Chips* by which they are surrounded.

There are names, about this period, (and distinguished, before the splendid genius of Spenser eclipsed their reputation,) which merit a slender record in these pages. There is **TURBERVILE** and **GOOGE**;\* and

principal customer the late Right Hon. W. Elliot, that I was forced to forego its possession. But enough of Churchyard . . . and yet I question if **ANY** one possesses a perfect set of his works—and, if so, whether they would not produce 200 sovereigns—supposing them (as **ALL** libraries are so destined) to come to the hammer?

\* **TURBERVILE** and **GOOGE** find no place in the elegant pages of **Mr. Campbell**: but they are tolerable lads of metal in their way: and **Mr. Haslewood** means to christen his tenth child “**Barnabe**” out of compliment to the latter—who bore that same christian name. Turberville’s *Epitaphes*, *Epigrams*, *Songs and Sonetts*, were published in 1567, and again in 1575, small 8vo. A copy of an edition of the date of 1570 is in the *Capel-Closet* in the library of Trinity College, Cambridge; and another similar one is marked at 21*l.* in the *Bibl. Angl. Poet.* p. 358. His *Heroicall Epistles of Ovid*, 1567, 1569, 1600, &c.

there are sundry others, embalmed in certain miscellaneous Collections of Poetry, which are well known

are well spoken of by Warton, *Hist. Engl. Poetry*, vol. iii. p. 420. A copy of the first edition is in the Capel library just mentioned. A copy of one, without date, is marked in the *Bibl. Angl. Poet.*, page 359 at 12*l.* : and of that of 1600, at 8*l.* 8*s.* Warton was ignorant of an edition of the *Eglogs of the Poet B. Mantuan., Carmelitan*, by Turberville, of the same date of 1567 ; supposing that of 1594 to be the first. Again I may notice Turberville's *Tragical Tales*, (a translation) 1576-1587, 12mo. : to the latter of which editions his Epitaphs and Sonnetts are attached. See the *Cens. Literaria*, vol. iii. p. 71-5.

Whatever may be Mr. Haslewood's attachment to BARNABE GOOGE — and I can well conceive his attachment to the *christian name*\*—I am not in the least surprised at the omission of this poet by Mr. Campbell. Warton has vouchsafed to bestow a little attention upon his translation of the *Zodiac of Palingenius*, first printed in 1561, 12mo. and a volume of sufficient rarity, since Messrs. Longman and Co. mark a copy of it at 5*l.* 5*s.* in the *Bibl. Angl. Poet.* page 129. See also *Hist. Engl. Poet.* vol. iii. p. 449 : and *Cens. Lit.* vol. ii. p. 206.† A copy of the second edition in 1565, which has some additions, is marked in the same richly furnished catalogue of old poetry at 9*l.* 9*s.* Googe's “*Eglogs, Epytaphes, and Sonnettes*,” published by Colwell, without date, (but, as it should seem from Warton, vol. iii. p. 450, in 1563) is among the very rarest books in the language. Steevens knew of no scarcer book. It was sold at his sale for 10*l.* 15*s.*, and is now the property of Mr. Heber. A third production of Googe is his translation of *Naogeorgus Popish Kingdom, or*

\* From his publication of *Drunken BARNABE's Journal*, 1820, very small 4to. two vols. ; a publication, which is as beautiful and winning in appearance, as it is curious and convincing in reality. Mr. H. has beyond all doubt satisfactorily proved that BRAITHWAIT was the author of this most singular and humourous performance. The edition is in part a fac-simile of the *first edition* ; a book, scarcely larger than a professed snuff-taker's snuff box, but of such rarity, in a perfect state —with the frontispiece, by Marshal—as to have been sold for 16*l.* I “have started” two copies of this first edition, within the sound of the chimes of All Saints church at Northampton.

† Copious extracts from this wretchedly dull work are given in vol. ix. p. 133-279. But *why* were they given?

to the curious under the fascinating titles of “*The Paradise of Dainty Devices*, 1576, quarto; *Breton's Small Handful of Fragrant Flowers*, 1575, 12mo.; *Kendal's Flowers of Epigrams*, 1577, 12mo.; *Robinson's Handful of Pleasant Delights*, 1584, 12mo. and the *Phœnix Nest*, 1593, 4to. Of all these poetic treasures, some brief account is given below. When in fine condition, they are greedily caught at by the curious Bibliomaniac; who hastens to protect them by choice morocco coatings. I have heard it affirmed that these rarities exist, in an almost untouched state, with lapping-over-vellum bindings; but I lack faith to credit the report.\*

*the reign of Antichrist*, written in Latin verse; 1570, 4to. See Warton, vol. iii. page 322, note m: but particularly the *Cens. Lit.* vol. v. p. 376, 381. In the *Bibl. Angl. Poet.* p. 131, a copy of it is marked at 4l. 4s. In the *British Bibliographer*, volume ii. page 618, there is a long account of another (supposed) work of this poet, called *The Ship of Safegarde*, 1569, 12mo.: from the only known copy of the work in the library of Earl Spencer at Althorp: but why the author of that elaborate article (Mr. Haslewood) should conceive the initials G. B. inserted in the title page to be placed erroneously for B. G.—and hence assign the book to Barnabe Googe—is beyond my powers, or habits of reasoning, to account:—“*et adhuc sub judice lis est.*”

\* I hardly know any bliss more thoroughly satisfactory and complete, than *would* be the possession of copies of these works in the manner here alluded to. But “the young” Bibliomaniac's sensibility must be neither tortured nor trifled with. The supposed fact must not take possession of his imagination or judgment an instant. To begin with the *Paradise of Dainty Devices*, which contained poetical specimens of some of the most illustrious Noblemen and Gentlemen of the day. It was first printed in 1576: again, in 1577, 1578, 1580, 1585, 1596, and 1600. A perfect copy of the first edition is of extreme rarity; but those of 1580 (of which a copy was sold for 53*l.* at the sale of the Roxburghe Library) and 1600, have

We are now to enter, as it were, “in medias res—” when the poet and the dramatist appeared in their

the more copious contents: and from these, Sir Egerton Brydges published *his* edition, in 1810, 8vo.; which, for intrinsic value, is doubtless the most desirable. It appeared in the third volume of the *British Bibliographer*. “*Breton's Small Handful of Fragrant Flowers*,” are only (it should seem) “*for Women to smell to.*” Ritson gives us the full title; \* and a copy of it was sold at Mr. Bindley's sale, part iii. no. 1135, for 14*l.* *Kendall's Flowres of Epigrammes out of sundry the most singular authors* (from which, by the by, Martial furnishes the greater number—see Warton, vol. iii. p. 432) is an exceedingly rare book, and was published in 1577, 12mo. A particular account of it appeared in the *British Bibliographer*, vol. iv. p. 150-7; from which it seems that only two copies were known to the contributor of the article. I will not pretend to affix the pecuniary value; but if ever I am at the left elbow of Mr. Evans, when such an article should be put up by him, I would say, “Let us *begin* gently, Mr. Evans, with ten guineas.” Do I hear Mr. Thorpe reply—“*And three?*” “*Fifteen for me*”—responds Mr. Jolly. But what is all this? It has been sold by Mr. Evans, at Bindley's sale, for 16*l.* though one leaf in the middle was ms. *Robinson's Handefull of pleasant Delites*, 1584, 12mo. is a **UNIQUE**. Father Brand purchased it at a book-stall for three pence: and at the sale of his library in 1807 (when black-letter books first received that sort of *impetus* which excited purchasers to the commission of all the horrors witnessed at the sale of the ROXBURGHE LIBRARY) this “hand-full” was disposed of for a “pocket full” of 25 guineas. It was purchased by the Duke of Marlborough, and was sold at the sale of his library, in 1819, for 26*l.* 15*s.*: see no. 3533. It wants one leaf. Consult the *Cens. Lit.* vol. vi. p. 258; vii. p. 329. The *Phœnix Nest*—“built up with the most rare and refined works of Noblemen, worthy Knights, gallant Gentlemen, Masters of Arts, and brave Schollers,” &c. 1593, 4to. is almost of equal rarity; and is described by Mr. Park in the *Cens. Lit.* vol. iii. p. 35. Who is now in possession of the copy here

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\* Thus: *A small handfull of fragrant flowers gathered out of the lovely garden of sacred scripture, fit for any worshipfull gentlewoman to smell unto.*

full vigour; when the genius of SPENSER and of SHAKSPEARE threw a lustre upon the reign of Elizabeth, scarcely eclipsed by the success of her arms by land and by sea. The very heroes of her reign were embued with the soul of poetry; for where shall we find "high thoughts seated in a heart of courtesy," if they be not found in the thoughts and actions of Sydney and Raleigh?\* With Shakspeare and his

described? — and how shall I record the "biddings" for this truly bright and beautiful object? To these NOSEGAYS of auncient flowers — "ever fair and ever young" — add the Collections known by the titles of *England's Parnassus*, *England's Helicon*, and the *Garden of the Muses*; each printed in a small octavo in 1600: but of which the last is by very much the . . . rarest volume. It is called "*Belvedere, or the Garden of the Muses.*" See *Cens. Lit.* vol. iii. p. 29. The first two have been reprinted; and the Helicon is a truly elegant and interesting production. A more choice critical selection of the poetry of the period could hardly have been made. In the mad times of the Roxburghe sale, a copy of the *Parnassus* brought 21*l.*; and of the *Helicon*, 24*l.* 13*s.* 6*d.* But the reprints have pulled down these prices, more than *one* peg.

\* I find that I am, unintentionally, borrowing the ideas, if not the language, of Mr. Campbell. "In the reign of Elizabeth (says this elegant and nervous critic) the English mind put forth its energies in every direction, exalted by a purer religion, and enlarged by new views of truth. This was an age of loyalty, adventure, and generous emulation. The chivalrous character was softened by intellectual pursuits, while the genius of chivalry itself still lingered, as if unwilling to depart, and paid his last homage to a warlike and female reign! A degree of romantic fancy remained in the manners and superstitions of the people; and allegory might be said to parade the streets in their public pageants and festivities. Quaint and pedantic as those allegorical exhibitions might often be, they were nevertheless more expressive of erudition, ingenuity, and moral meaning, than they had been in former times. The philosophy of the highest minds still partook of a visionary character. A poetical spirit infused

dramatic successors, I have here nothing to do; as they are reserved for the ensuing and last department of this work.

The order in which the poems of SPENSER appeared, is as follows. The *Shephearde's Calender*, 1579, 4to. reprinted in 1581, 1586, 1591, 1597; translated into Latin, and published in 1653, 1732.\* *The Faerie Queen*, First Part, 1590, 4to.: Second Part, 1596, 4to. two vols.: 1609, folio; 1758, 4to. 3 vols.: 1758, by Church, 8vo. 4 vols.: 1758, by Upton, 4to. 2 vols. 1758, 8vo. 2 vols.: anonymous editor.† A miscellaneous volume, *Complaints, Ruines of Time, &c.* was published in 1590-1: which was followed up by some pastoral pieces, beginning with *Colin Clouts come home again*, in 1595, 4to. These, and other similar

itself into the practical heroism of the age: and some of the Worthies of that period seem less like ordinary men, than like beings called forth out of fiction, and arrayed in the brightness of her dreams. They had "high thoughts seated in a heart of courtesy."‡ *The Life of Sir Philip Sydney* was poetry put into action." *Specimens, &c.* vol. i. p. 120.

\* Copies of the first edition of the SHEPHERDS' CALENDAR, of 1579, are rare. I find it not in the libraries of Steevens, Reed, Bindley, and Perry. A copy of the third edition of 1586 was purchased by me for Sir. M. M. Sykes, at the sale of the Roxburghe library, for 21*l.*: a sum infinitely beyond its marketable value.

† In the very surprising catalogue of Mr. Thorpe, 1824, part ii. no. 9018-2024, I find, amidst several early and scarce pieces of Spenser, two perfect copies of *both* parts of the first edition of the FAIRY QUEEN; one marked at 3*l.* 13*s.* 6*d.* and the other at 4*l.* 14*s.* 6*d.* The latter, in russia binding.

‡ An expression used by Sir P. Sydney.

minor performances, are specified in the subjoined note.\*

It were idle to enter into a minute catalogue of the various editions of the *Collected Works* of Spenser, after the bibliographical and critical labours of the last Editor of the poet; whose “Variorum” edition of him, (if it may be permitted me to use that term) is, in all respects, so superior to every preceding edition, that I will not allow my “Young Man”—and much less my “elderly Gentleman”—to take any rest, till a well-coated copy of TODD’S SPENSER glitter upon his shelves.†

\* At the sale of the Roxburghe library, I purchased for the late Sir M. M. Sykes, all the small pieces of Spenser, 1591, 5, 6, in two 4to. volumes for 30*l.* 9*s.* The *Colin Clout’s come again*, 1595, is marked at 4*l.* 14*s.* 6*d.* by Mr. Thorpe; and has been sold for as high as 10*l.* See the *Bibl. Angl. Poet.* p. 452. The *Teares of the Muses*, *Virgil’s Gnat*, *Prosopopoia*, or *Mother Hubbard’s Tale*, *Ruines of Rome*, *Muiopotmos*, or the *Fate of the Butterflies*, *Visions of the World’s Vanitie*, and *Petrarch*, 1590-1, ALL FIRST EDITIONS, are marked, in russia, at 3*l.* 3*s.* by Mr. Thorpe: who also marks a separate copy of the *Muiopotmos* for 18*s.* This piece of intelligence will, I dare venture a trifle, lead more than two competitors to post away to secure it. “Fly, Fleance fly:” — and already, in imagination, I see it in the cherry-wood fineered book case of Malvolio.

† It may be yet worth while to take some transient notice of an edition or two of the collected Works of Spenser before that of Mr. Todd. In 1611, appeared the second folio of the *Faery Queen*, and the first of the *Minor Poems*—their author being called “*England’s Arch Poet.*” The very same edition, having also a fresh title-page, appeared in 1617: with the dates of 1612-13 to the latter part of the volume. Beautiful copies of this neatly printed folio are frequently found. The reign of James I. was the period of beautiful binding; and in the libraries of old family mansions you see copies of this favourite edition, of the then favourite poet, in dark or grey calf,

Referring the works of Shakspeare and Ben Jonson to the ensuing department, I proceed at once to . . . the notice of MILTON. But no: — it must not be . . . Hundreds of black-letter sharp-shooters spring up from their ambuscades, and level their deeply-loaded carbines at me, threatening destruction if I allow such names as *Gascoigne, Hall, Breton, Lodge, Marlow, Munday, Chester, Herbert, Herrick, Rowland, and Southwell*, to pass unrecorded!! As I am a great enemy to premature dissolution, of every description, I am most anxious to escape this meditated slaughter; and shall incorporate a few of the more popular pieces of these poets in the subjoined note.\*

richly studded and stamped with glittering gold. I may mention the first portable, or Elzevir like edition, in that of Mr. *Hughes*; published by Tonson in 1715, 8vo. 6 vols.: but its intrinsic merit elicits no praise. There be those who make much of it, when bound in the red morocco of the period: but copies in this state are of exceedingly great rarity. I shall only farther notice the exquisitely printed edition, superintended by Dr. *Aikin*, in 1806, 8vo. 6 vols: of which copies in any state, but especially on **LARGE PAPER**, have a most inviting aspect. I now come to the above justly-lauded edition of the Rev. HENRY JOHN TODD, 1805, 8vo. 7 vols. The prolegomena are replete with interest and information. The notes, at the foot of the text, are apposite and erudite; and the Glossary, at the close of the work, is at once full and complete. There are copies of this *Editio Optima* on **LARGE PAPER**,† which usually adorn our more splendid private libraries.

\* Shakspeare is however entitled to a distinct notice as a publisher

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† Why do Messrs. Rivingtons (the publishers of the Spenser of Mr. Todd) put forth so many sound ENGLISH CLASSICS in so sorry a typographical—or rather chartaceous—a garb? For the sake of both poet and editor, the small paper of the Spenser should have had a more inviting appearance.

Let us now free ourselves from the thraldom of conceits and “strange musings,” to be found in the greater

of poems. His *Rape of Lucrece* first appeared in 1594\* and again in 1598, each in 4to. A copy may be worth 21*l.* The reprint of 1624 was sold for 9*l.* 9*s.* at Bindley’s sale. His *Venus and Adonis* first appeared in 1593, of which the only known copy is in the collection of Mr. Malone at Oxford, and for which Mr. M. gave 25*l.* A copy of the second edition of 1596 is also in the same wonderful collection. A copy of the third of 1602, which had been Steevens’s, was sold for 42*l.* at the sale of Bindley’s library. What then would the FIRST edition now sell for? The *Sonnets* of our Bard were first published in 1609. A copy is valued at 30*l.* in the *Bibl. Angl. Poet.* A beautiful copy of it is noticed in the *Ædes Althorp.* vol. i. page 194. All these were republished in a collection of his poems in 1640, 12mo., having a head of our immortal Bard, by Marshall; and of which a fine copy may be worth 7*l.* 17*s.* 6*d.* A little breathing may be required before such a formidable host of the remaining poetic Wights, above enumerated, are encountered . . . but . . . to the onset. GASCOIGNE is the first object of my attack. In the *Cens. Liter.* vol. i. p. 109-118, there appears a tolerably full account of the author, attached to the best edition of his collected (or the *Pleasauntest*) works, in 1587, 4to.† That account was supplied by the late Mr. Octavius Gilchrist,

\* A copy of this first edition is in the library of Lincoln Cathedral: see *Bibliog. Decam.* vol. iii. p. 264.

† Granger has well observed that Gascoigne put forth his pieces under “fantastic titles.” Thus, in 1572 (as supposed) appeared his *Hundreth sundrie flowers bounde vp in one small poesie, gathered partly (by translation) in the fyne outlandish gardins of Euripides, Ouid, Petrark, Ariosto, and others: and partly by invention out of our own fruitefull orchardes in Englannde, &c. &c. pleasaunt and profitable to the well smelling noses of learned readers,* 4to. See Herbert, p. 990. If I remember rightly, Oldys, in his Life of Raleigh, notices this rare little volume, which brought but 1*l.* 19*s.* at the sale of Steevens’s library. Next appeared his *Poesies*, &c. in 1575, 4to. But ALL his pieces, including his plays of *Supposes* and *Jocasta*, (first printed in 1565-75) *Delicate Diet for Daintie mouthde Drunkards* (first printed in 1576) *Princely Pleasures of Kenilworth Castle*, (first printed the same year) &c. are incorporated in the edition of 1587. The *Bibl. Angl. Poet.* p. 116-119 is rich in early pieces of Gascoigne. The “*Sundrie flowers*” are marked at

number of the poets just enumerated ; and let us fly with equal rapidity and rapture to the GREAT BARD—

from a copy which was given to Tom Warton by Warburton ; and which copy, at the sale of Mr. Gilchrist's library in 1823, produced the sum of 4*l.* At the sale of Reed's library in 1807, a fine copy in russia was purchased by Mr. Hill for 15*l.* 15*s.* It is erroneously dated 1567. The various copies of various pieces of Gascoigne, including the edition of 1587, scarcely produced 12*l.* at the sale of Steevens's library ; at that time they were stated to be “the completest collection of Gascoigne's works extant.” How was this ? The Roxburghe copy of the edition of 1575, to which the “*Steel Glass*” and the *Complaint of Philomene* were added, was sold for 10*l.* 10*s.* : and the edition of 1587, for 21*l.* Look sharply after the PORTRAIT of Gascoigne, prefixed to his “*Steele Glass*,” 1576, 4*to.* with commendatory verses by Raleigh and others. Mr. Stace published an admirable fac-simile of it. The original is described by Granger, vol. iv. page 262, who says Gascoigne “ was esteemed the best love poet of his age.” See page 595, for the rare piece of biography of Gascoigne by George Whetstone. Mr. Haslewood's interleaved copy of Ritson's *Bibliog. Poet.* is abundantly supplied with ms. addenda relating to this gallant soldier and poet.

Just about this time, appeared the *Flower of Fame*, by ULPIAN FULWELL, 1575, 4*to.* It is fully described in the *Cens. Literaria*, vol. v. p. 164, by the late Mr. Gilchrist, perhaps from the identical copy which I have often inspected, at Stamford, in the library of my late lamented friend G. V. Neunburg, Esq. Lamented and beloved was that friend. His respect for the name of CECIL (to whom the volume is dedicated by “ Master Edmunde Harman,”) induced him to become the purchaser of it ; and it was always deposited in one of the small, lock-up drawers, in which his choicest black letter volumes were lodged. I often attempted to peruse it, but in vain. It was deadly dull. Yet this copy was sold at the sale of my friend's library in 1823, for 30*l.* 9*s.* ; while, at Reed's sale, it produced only 15*s.* in

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25*l.* : the *Poesies*, 1575, at 20*l.* : the *Kenelworth Castle*, 1575, at 25*l.* : and the *Whole Works*, 1587, 4*to.* at 35*l.* I cannot help thinking that a NEW EDITION of Gascoigne, with a biographical and critical introduction, in three octavo volumes, would do very well. Look to it, Messrs. Park, Haslewood, and . . . . .

who has so nobly and so successfully vindicated “ the ways of God to Man.” Much as Antiquaries may love

conjunction with “ black-letter ” treasures of a similar complexion. At Farmer’s sale it was sold for 1*l.* 11*s.* 6*d.* It is half poetry and half prose : but a portion of the historical part, relating to the History of the Winning of Haddington in Scotland, in the second year of Edward VI., is really valuable.

Of the Satires of BISHOP HALL, published under the title of *Virgidemiarum* :\* 1599, 12*mo.* : both parts—there is a masterly analysis in the fourth volume of *Warton’s Hist. of Engl. Poetry*, occupying the first fifty pages of the volume. Warton observes that “ these satires are marked with a classical precision, to which English poetry had not yet attained. They are replete with animation of style and sentiment.” The whole analysis and criticism is perhaps the chef d’œuvre of Tom Warton. Nor is Mr. Campbell deficient in a just and vigorously executed estimation of the talents of this eminent Divine and Satirist. These satires were written at the early age of twenty-three : “ In many instances (says Mr. C.) Hall redeems the antiquity of his allusions, by their ingenious adaptation to modern manners ; and this is but a small part of his praise ; for in the point, and volubility, and vigour of Hall’s numbers, we might frequently imagine ourselves perusing Dryden.” *Specimens, &c.* vol. ii. 256-261. Of NICHOLAS BRETON, the list of his works, by Ritson, in his *Bibl. Poet.*—fur-

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\* “ By Virgidemia, an uncooth and uncommon word, we are to understand a *Gathering* or *Harvest of Rods*, in reference to the nature of the subject.” WARTON. The same authority justly designates the title as “ incomprehensive and inaccurate.” It involves three books of *Toothless*, and three of *Bitting Satyres* : to which are added, “ *Certain worthy ms. poems &c. reserved in the study of a Norfolk Gentleman.*” The stately tragedy of *Guistard and Sismond*. The *Northern Mother’s Blessing*, and the *Way to Thrifte*. The whole forms a very small volume, and may be worth 15*l.* in fine and large condition. A copy is marked at 25*l.* in the *Bibl. Engl. Poet.* It is usually a dirty and cropt volume. But the Oxford reprint of 1753, in a neat duodecimo volume, and obtainable for 10*s.* 6*d.*, should be sedulously sought after and secured. It was edited by a Mr. Thompson, Fellow of Queen’s College. Just as Hall’s Satires appeared, there came out a work, entitled “ *T. M. Micro-Cynicon, sive Snarling Satyres*, 1599, 8*vo.* A copy of it was sold for 24*l.* at the sale of Bindley’s library. I learn with pleasure that a new edition of Hall is about to appear under the care of Mr. Singer.

to mark out the tracks of Milton in Sylvester's translation of *Du Bartas*, and palpable and unquestionable

nished by Steevens—is at once copious and appalling to the desperate collector: for vain must be the hope to collect them all. See also the *Cens. Lit.* vol. ix. page 159-165: Campbell, vol. ii. page 321-4. His poems have a melancholy, tender, and religious air, which made them popular in their day: but his Muse was sometimes curveting and wanton — and woe betide the young bibliomaniac who sets his heart upon Breton's "*Flourish upon Fancie, and Pleasant Toyes of an idle Head,*" 1577, 4to. :—or, his "*Workes of a young Wyt, trust up with a Fardell of prettie Fancies,*" 4to. !! Threescore guineas shall hardly fetch these black-letter rarities from the pigeon holes of Mr. Thorpe. See *Bibl. Steevens*, no. 997; *Bindley*, no. 743. I lack courage to add the prices for which these copies sold. Breton's "*Ravish't Soule, and the Blessed Weeper,*" 1601, 4to. may be had for 15*l.* (together with sundry other minor rarities of the poet) in the *Bibl. Angl. Poet.* p. 17. See the *British Bibliographer*, vol. iv. p. 356. The late Sir Mark Sykes often used to express to me his extreme partiality for this singular poet: and the sub-note in the *Bibliog. Decam.* vol. iii. p. 405, will shew that he possessed a few of his choicer works.

Of THOMAS LODGE, procure, if you can, his *Fig for Momus, containing pleasant Varietie, included in satyres, eclogues, and epistles, &c.* 1595, 4to. obtainable for 5*l.* 15*s.* 6*d.* His *Rosalynde, Euphues Golden Legacie,* 1590, 4to. is marked at 20*l.* in the B. A. P. and his *Alarum against Usurers, and delectable history of Forbonius and Prisceria,* 1584, 4to. produced the tremendous sum of 27*l.* at the sale of Bindley's library. This work has escaped Ritson; although the *Life and Death of William Longbeard the most famous and witty English Traitor &c. with many other most pleasaunt and prettie histories,* 1593, 4to. is duly chronicled by him. A copy of it was sold at the sale of Steevens's library for 4*l.* 7*s.*: which copy had cost its owner ONE SHILLING and NINE PENCE! The odd pence are diverting: but three penny biddings were then in vogue. CHRISTOPHER MARLOW, whose name will live as long as tender sentiment, clothed in language the most felicitous, shall be understood and felt,\* is known rather as

\* I allude chiefly to his exquisite little ballad of *The Passionate Shepherd to his*

as may be some of the imitations of the “Divine Weeks” in the “Paradise Lost,” yet, whatever the

a dramatist than a professed poet. His play of *Dido, Queen of Carthage*, 1594, 4to. is perhaps the rarest of all dramatical or poetical pieces. Malone’s copy of it (now at Oxford) and purchased from George Steevens’s collection, for 17*l.* has been long considered **UNIQUE**. As a poet, Marlow is chiefly known by his imperfect piece of *Hero and Leander*, first printed in 1598—and continued by Chapman with unequal talent, and first published in 1600—of which a copy is in the Malone Collection. A copy of the reprint of 1606, 4to. is marked at 15*l.* in the *Bibl. Angl. Poet.* : and of that of 1637, at 4*l.* 4*s.* Marlow was also a translator “of all Ovid’s *Elegies*” printed without date at Middleburgh, in 12mo. of which a copy is valued at 7*l.* 7*s.* in the authority last quoted. Mr. Campbell observes, that “the Bishops ordered these translations to be burnt in public for their licentiousness.\* If (continues he) all the licentious poems of that period had been included in the martyrdom, Shakspeare’s *Venus and Adonis* would have hardly escaped the flames.” *Specimens, &c.* vol. ii. page 160. A good account of this rare book (probably published in 1598, and containing forty-eight leaves) together with specimens of the text, is given in the *Cens. Lit.* vol. viii. 119-127.

Alas, for ANTHONY MUNDAY! Little is known of this once famous poet-laureat of the City of London: whose *Banquet of Daintie Conceits*,† (an excellent title for a city poet-laureat) published in 1588, 4to. provokes the appetite, and gratifies the palate, of the most thorough-bred bibliomaniacal Epicure. An excellent account of

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*Love*; beginning with “Come live with me, and be my Love”—a *gem*, which Isaac Walton has contrived to set so beautifully in the *pearly* pages of his “Complete Angler.”

\* Were these translations sent to *Middleburgh* on account of the qualms or the fears of our own printers to publish them? *Religious* tracts were frequently sent thither, or to “Marlborow in the land of Hesse,” from such motives alone. But that *Marlow’s Epigrams and Elegies*, with those of John Davis, were also published at Middleburgh, in 8vo. without date... does that argue *pro*, or *con*, their moral tendency? A copy of them was sold at Bindley’s sale for 8*l.* 18*s.* 6*d.*

† The remainder of the title is thus: *Furnished with verie delicate and choyse inventions, to delight their mindes, who take pleasure in Musique, and therewithall to sing sweet Ditties, either to the Lute, Bandora, Virginalles, or anie other instrument.*

Author of the latter touched, it seemed to turn to gold.  
I am strenuous in the recommendations of the FIRST

this very rare book appears in the *British Bibliographer*, vol. ii. page 337 : and a copy of it, together with a minute description of its contents, is marked in the *Bibl. Angl. Poet.* page 212 at FIFTY POUNDS. But for a City Banquet—and especially such an one as is furnished at the Albion, in Aldersgate-street,—this is a *moderate charge*. Speak, ye Roxburghers, when your Vice-President and Secretary was travelling in foreign parts ! Ye know this . . . to your consolation, shall I add ? But why droops Mr. Hartshorne, because he cannot discover “ *The Fountayne of Fame erected in an Orcharde of amorous Adventures*, published by the same prolific poet, in 1580, 4to. ? ! Mr. Haslewood, I learn, is gathering a bushel of golden apples from this poetical Hesperides. The name of CHESTER appears only to one work ; but THAT work, if ever it come into the possession of the curious collector—especially in a vellum-lapping-over covering — is most PRECIOUS indeed. It is called *Loves Martyr, or Rosalins Complaint*, allegorically shadowing the truth of Love, in the constant fate of the *phœnix and turtle*, &c. &c. 1601, 4to. From the *Bibl. Angl. Poet.* p. 47, this appears to be another FIFTY POUNDER ! The copy was purchased by the late Sir M. M. Sykes, Bart. : and is briefly mentioned in a sub-note in the *Bibliog. Decam.* vol. iii. page 405 :—with sundry other similar and curious poetical rarities. Several of the great poets of the day contributed to the Love’s Martyr of Chester—such as Shakspeare, Marston, Jonson, and Chapman : and observe how anxiously the book is recorded in Malone’s *Suppl. to Shakspeare*, vol. i. p. 732 — and a sight of it yet more anxiously solicited by Sir Egerton Brydges in the *Cens. Lit.* vol. iv. p. 128. !

Briefly noticing master ANTHONY CHESTER’s only poetical work extant\* — viz. “ *Beawtie Dishonoured, written under the title of Shores Wife*, 1593, 4to., of which Mr. Bindley’s copy produced the enormous sum of 34*l.* 13*s.* — I proceed to Herbert and Herrick : men, of comparatively slender fame, but whose works merit a transient record. The muse of GEORGE HERBERT was grave, pensive, and

\* Who possesses his *Procris and Cephalus*, 1593, 4to. ? Is it ideal ? Or is it in the collection of Richard Heber, Esq. ?

EDITIONS of *Lycidas*, *Comus*, and *Paradise Lost and Regained*; and strange as it may appear, these first

religious. His little volume of poems is known under the title of the *Temple: Sacred Poems, and Private Ejaculations*; of which the second and best edition appeared in 1633, in a slender duodecimo volume. I have seen more than one beautiful copy of this pious volume—which has brought as much as 4*l.* 4*s.* in a delicately ruled, and thickly-gilt ornamented condition: and in some such condition there is good reason to believe that King Charles I. possessed it. Indeed his own copy of it, in blue morocco, with rich gold tooling, was once, I learn, in the library of Tom Martin of Palgrave. My friend the Rev. Mr. Rennell, Vicar of Kensington, possesses a very covetable copy of it, in contemporaneous binding, and we both agree that the τὸ καλὸν of Herbert's poetry, is that soothing and solemn ode, beginning thus—

Sweet day, so cool, so calm, so bright !\*

which honest Isaac Walton, with his usual good taste, has incorporated into his “Complete Angler” . . . And here I call to mind, rather with an aching heart, the repetition of these lines, by a dear deceased friend, as we glided in our skiff beneath the willows which scantily flank the margins of the river Isis . . between Iffley and Oxford . . We had been jocund with our sports of the koit and pitching bar. A bright summer's sun had just set: and an evening, such as Collins has described with the most exquisite delicacy, was coming on. It has been with MY FRIEND, as it was with THE DAY . . .

Sweet dews shall weep thy fall to night,  
For thou must DIE !!!

But I tear myself from these thrilling reminiscences; and plunge amain into the Garden of Golden Fruit, or the *Hesperides* of ROBERT HERRICK, 1648, 8vo. a little out of chronological order, I admit . . but a desirable tome on many accounts: especially if it have a bright impression of the portrait of Herrick, by Marshall: and in such state it may be worth some five or six sovereigns. Mr. Campbell has judiciously referred his reader to the copious account of Herrick furnished by Mr. Nichols in his *History of Leicestershire*, where many of his poems are reprinted. Herrick will be as celebrated for his

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\* Consult the *Retrospective Review*, vol. iii. p. 215, &c.

editions are procurable for about one-fourth part of the sum of any one of the rarer early plays of Shaks-

beautiful ballad of “ *Gather the rose-buds while ye may*”—as Marlow is for that which has been noticed at page 700, ante. Mr. William Combes of Henley, a gentleman who collects with considerable taste, and who loves what he collects with no inconsiderable ardour, is the fortunate owner of Joseph Warton’s own COPY of Herrick’s *Hesperides*—and he carries this book in his right hand coat pocket, and the first edition of Walton’s Complete Angler in his left, when, with tapering rod and trembling float, he enjoys his favourite diversion of angling on the banks of the Thames. A halt—on a hay-cock, or by the side of a cluster of wild sweet-briars—with such volumes to re-create the flagging spirits, or to compensate for luckless sport!—but I am ruralising.

What an oddity, and non-descript compound, was that SAMUEL ROWLANDS!—and why do I notice him here? Simply because I firmly believe that a complete collection of his pieces, low, queer, comical, and contradictory, as they may be, could not be procured under the sum of 300 SOVEREIGNS. Judge for yourself, candid reader. New and clean *Packs of Cards* are usually procurable for 4s. 6d.: but if you only want the *Knave of Clubs*—together with the *Knave of Spades and Diamonds and Knave of Hearts*, of Master Rowland\*—(poems, published by him in 1611-1612, 4to.) you must pay 35l. 3s. 6d.—according to the text of the priced catalogue of Bindley’s library!! And again; for his *Betrayal of Christ*, 1598, 4to. 21l.: opposed to his *Doctor Merrie-man*, 1609, 4to. 15l. These two prices are taken from the *Bibl. Angl. Poet.* where, to the *Night Raven*, 1634, 4to. the ominous sum of 30l. is attached. The pages of this work are rich in ROWLANDIANA; and Mr. Thorpe’s well-furnished catalogue, p. 127, presents us with three other pieces of the poet, for 14l. 14s. collectively. There is a fashion in all things. ROBERT

\* See the *Brit. Bibliographer*, vol. ii. p. 103-5; and p. 550. Mr. Campbell takes occasion to question the propriety of the conclusion, in the *Censura Literaria*, of Rowland’s having “ frequented the haunts of dissipation ” from his Muse being “ generally found in low company.” The conclusion (says Mr. C.) is unjust. Fielding was not a blackguard, though he wrote the adventures of Jonathan Wild: *Specimens, &c.* vol. iii. p. 68. Consult also the *Bibl. Harleiana*, vol. iii. p. 355. But the date of 1512, here given, is palpably erroneous.

peare. As to critical and useful editions of our Bard, what has been said of Mr. Todd's *Spenser*, may be said of his *Milton*: published twice in 8vo. in seven volumes — with an incomparable index of words — applicable to any edition.\* I consider the **LARGE**

**SOUTHWELL** is an author of a more commanding cast of genius : and whoever reads the excellent account of his works in the *Retrospective Review*, vol. iv. p. 267-280 will be convinced that his time will not be mispent in procuring a few of his more popular pieces — published at the end of the sixteenth, and at the beginning of the seventeenth, century. The *Bibliotheca Anglo-Poetica*, p. 320-3, is rich in the earlier and rarer pieces of Southwell ; of which the *St. Peter's Complaint* (1596) and the *Manoniacæ*, 1595, &c. 4to. appear in one volume for 15*l.* 15*s.* These pieces and the *Triumphs over Death*, 1595, were sold for 15*s.* at the sale of the late Mr. Nassau's library. An ample list of his works appears in the 67th vol. of the *Gent. Mag.* His *Mary Magdalene's Teares*, and the *Triumph over Death*, are said by Mr. Campbell to contain “some eloquent sentences.” *Specimens*, &c. vol. ii. page 162. And see *Athen. Oxon.* vol. ii. col. 261, note.

\* As to the question of “how much,” or “how little,” Milton owed to the version of the “Divine Weeks” of *DU BARTAS*, by *Sylvester*, I will here have nothing to do with it. Mr. Dunster and Mr. Todd — and especially the latter — have sifted the grain of the subject as finely as it can be sifted ; and Mr. Campbell has judiciously observed upon the quantum of obligation attached to Milton. “If (says he) *Sylvester* ever stood high in Milton's favour, it must have been when he was very young. The beauties which occur, so strangely intermixed with bathos and flatness, in *Sylvester's* poem, might have caught the youthful discernment, and long dwelt in the memory, of the great poet. But he must have perused it with disgust at *Sylvester's* general manner. Many of his epithets and happy phrases were really worthy of Milton ; but by far the greater proportion of his thoughts and expressions have a quaintness and flatness more worthy of *Quarles* and of *Withers*.†” Vol. i. page 186. I now come to the

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† Mr. Todd, in his Account of the Life and Writings of Milton, (*Works*, vol. i. p. 91,) has given a specimen of *Sylvester's* version of *Du Bartas* — from which he

PAPER copies of this performance as an indispensable ornament of a noble library.

FIRST EDITIONS of Milton's more popular pieces. The *Mask of Comus* led the way, in 1634, 4to.:—a very thin volume, and rare. It has been my happiness to see the ORIGINAL Ms. in the library of Trinity College, Cambridge: written in a delicate hand, and bound in a

infers “a remarkable familiarity” (in Milton) with the Work; It relates to “Lavinia walking in a frosty Morning.” Well might Mr. Todd put the following lines in **ITALICS**!

*Every hoary-headed twigge  
Dropp'd his snowy perriwigge,  
And each bough his icy beard.*

I happen to possess the collected works of Joshua Sylvester, published in 1633, folio: and from hence shall intrude one short minute on the reader's patience, by a quotation from “the first day of the first Week”—from which that same reader will judge how far a poet like Milton, could be indebted to a poet like Du Bartas or Sylvester. The marginal note says:

*A lively description of the end of the world.*

One day, the rocks from top to toe shall quiver,  
The mountains melt and all in sunder shiver.  
The heav'ns shall rent for fear; the lowly fields,  
Puft up, shall swell to huge and mighty hills.  
Rivers shall dry: or, if in any flood  
Rest any liquor, it shall all be blood.  
The sea shall all be fire, and on the shore  
The thirsty Whales with horrid noise shall roar:  
The sun shall cease the black coach of the Moon,  
And make it midnight when it should be noon:  
With rusty Mask the Heavens shall hide their face,  
The stars shall fall, and all away shall pass:  
Disorder, dread, horror, and death shall come,  
Noise, storms, and darkness shall usurp the room.  
And then the *Chief-Chief-Justice*, venging wrath,  
(Which here already often threatened hath)  
Shall make a BON-FIRE of this mighty Ball,  
As once he made it a vast Ocean all.

Page 4.

“Sylvester (says Mr. Campbell—who accounts, I think, very naturally for the origin of Milton's acquaintance with his poem) was a puritan, and so was the publisher of his work, Humphrey Lownes, who lived in the same street with Milton's father; and, from the congeniality of their opinions, it is not improbable that they might have been acquainted. It is easily to be conceived that Milton often repaired

There be yet authors—overlooked in the preceding list of minor poets — upon whose works, unknown to

small folio, in red morocco. No man, alive to poetical feeling, could see it with indifference. I embraced it with ardour.

Oscula nec desunt qui tibi jure ferant.

Propertius here comes happily to my remembrance : nor is it the *first* time that oscular benediction has been bestowed upon a book. *Lycidas* followed, in 1638, 4to. : very rare. I have a recollection of seeing it sold beneath the hammer of Mr Evans for about 4*l.* 14*s.* 6*d.* Next, *Poems, bothe English and Latin, composed at several times*, 1645, 12mo. with the first portrait of the author, by Marshall. A copy of this book (I presume with a fine impression of the portrait), is marked at 5*l.* in the *Bibl. Angl. Poet.* page 211. This portrait however is very faithless, and was abused by Milton himself.

To pass over minor bibliographical matters, I come at once to the *PARADISE LOST*, which was first published, in *ten books*, in 1667, 4to. : the poem immediately following the title-page, without argument, or list of errata. According to the minute and accurate account of Mr. Todd, not fewer than **FIVE** title-pages (including the first) were requisite to make the work “ go down (as the phrase now is) with the public.” Two different title-pages appeared with the date of 1668 ; and two more with that of 1669 : Mr. Todd thinks that, of this edition, with the dates of 1668-9, some errata were corrected while the work was going through the press. A copy, with the first date of 1667, is marked at 5*l.* 5*s.* in the *Bibl. Angl. Poet.* : with the second date of 1668, at 3*l.* 3*s.* ; and with the third date of 1669 at 2*l.* 6*s.*—in the same Catalogue. Messrs. Payne and Foss have a copy of the edit. of 1668, with three portraits of Milton, at 3*l.* 3*s.* Mr. Thorpe marks a copy of the third date, including the *Paradise Regained* and *Samson Agonistes* of 1671, — **FIRST EDITION** of each —

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to the shop of Lownes, and there first met with the pious didactic poem.” Among Sylvester’s epithets, Mr. Campbell meets with “ the opal-coloured morn,” which he considers as a beautiful expression, and as not used by any other poet. But what is this to the “ rosy-fingered” morn of Homer ? and what an hexametrical conclusion is the Greek expression--“ *ροδοδακτυλος Ήως.*” Milton makes the morn with “ rosy steps” sowing “ the earth with orient pearl.” It is a beautifully lengthened image.

posterity, Milton might have silently fed, and nourished and inflamed his darling passion for the Muses.

in one volume—at 1*l.* 11*s.* 6*d.* A fine copy of the date of 1669 was sold at Reed's sale for 1*l.* 6*s.* Mr. Payne marks a copy at 18*s.* A fine copy of the edition of 1674, 8vo. when the *Paradise Lost* *first* appeared in twelve books — was sold for 1*l.* at the sale of Bindley's library. Consult page 57 of Bindley's catalogue. The first edition of the *Paradise Regained*, 1671 (just mentioned) may be had for a few shillings. At least, I have possessed it for two. I go at once to the pretty little edition of the entire works of our poet, published by Tonson in 1711 and 1713, 12mo. Its chief praise is accuracy, with a sufficient degree of Elzevirian neatness: and I make no doubt that Addison, Pope, Swift, and Arbuthnot, always travelled with a copy of it. I have seen more than one *Roger Payne* bound copy; but what would Charles Lewis make of it, “out of sheets?” The Vicar of Hendon would, I venture to guess, best answer this question. However, I find that at Reed's sale a copy of these two volumes brought 15*s.*: at Bindley's, 1*l.* 11*s.* 6*d.*: and at the Duke of Marlborough's, 3*l.*:—ADDISON'S OWN COPY! It had been Colonel Stanley's. Messrs. Arch mark the *Paradise Lost* (1711) at 12*s.*: and the *Paradise Regained*, and other poems, (1713) at 9*s.* The edition of 1713 did not however “go off” so briskly; for it required a new title-page of 1721 to make it more palatable with the public. See Todd, vol. i. p. 192.

In 1720 appeared *Tickell's* handsome edition, in two quarto volumes, incorporating Addison's criticism on the *Paradise Lost*, from the *Spectator*. A list of 300 Subscribers is prefixed. Milton was now therefore becoming fashionable. I pass by the subsequent editions of 1746-7 by Tonson, which says Mr. Todd “are printed with great correctness,” to notice with becoming commendation the handsome edition of Hawkey, 1747, large octavo—now somewhat uncommon: but since the times of splendid printing, the volumes of Hawkey lose much of their magnificence. Let them however receive a quiet russia binding. The *Glasgow* press has distinguished itself in the editions of 1750, 4to. and 1770, folio. But of all the editors of Milton, with the exception of Warton and Todd, none have rendered our immortal Bard greater justice than the celebrated BISHOP

The quaint DAVIES, the fertile WITHER the tender  
LOVELACE, the gentle CRASHAW, the classical CART-

NEWTON ; a scholar and a Divine. I speak of the best edition, which I believe appeared in 1753, 8vo. 4 vols. and 1754, 4to. 3 vols. The pencil of HAYMAN, (the STOTHARD of his day) was called in for the embellishment of these volumes ; and worse things have appeared from that quarter. The engravings are ordinary enough ; but *Van-der Gucht* was no conjuror. Bishop Newton's edition of Milton is the best edited ENGLISH CLASSIC up to the period of its publication. Hard upon this, appeared the lovely impressions of *Baskerville*: twice in octavo, 1758 and 1760—and once in 4to. 1759. But the octavos have a quarto aspect. My friend Palmerin revels in his delicious copy of 1760, bound in the morocco of the day ; and I find that a similar copy is marked at 3*l.* 10*s.* in the catalogue of Messrs. Payne and Foss : while a copy of the first edition of 1758 is to be found in the catalogue of Messrs. Arch for 3*l.* 13*s.* 6*d.* I know of no *parlour-reading* like that of Milton in one of the editions of Baskerville.

The reprints of Bishop Newton's edition are scarcely to be numbered. At length appeared the first critical edition of the minor poems from the classical and elegant pen of TOM WARTON, in 1785, 8vo — a performance, nearly as perfect of its kind as it could well be. It was reprinted in 1791 with many alterations and additions : and I will allow my “ Young Man ” no quarter unless he procure a copy. In 1795 appeared the labours of the third *critical* editor of Milton. I mean, the late Mr. DUNSTER—in a quarto volume, containing the *Paradise Regained*. In 1797, this was followed by the *Minor Poems*. Meanwhile, the press of Bensley had produced the most beautiful impression of our Bard then seen — and since, of its kind, never eclipsed. I speak of that of 1796, 8vo. 2 vols.\* Messrs. Arch mark a copy of these lovely volumes at 2*l.* 8*s.* in morocco binding. In 1794-7 appeared the *ne plus ultra* of magnificent printing and embellishment. I speak of the edition from the press of Bulmer, or as it is called the *Shakspeare Press*, in three folio volumes, the text of which owes its correctness to the revision of Mr. George Nicol. The reader may see what is said of this matchless work in the *Bibliogr.*

\* A copy on LARGE PAPER was sold for 6*l.* 12*s.* 6*d.* at the Stanley sale.

WRIGHT, the refined and impassioned CAREW . . . with herds of JORDANS, DANIELS, DRAYTONS, RANDOLPHS,

*Decam.* vol. ii. 385. The engravings, in stippling, by various artists, are from the designs of Westall: and I well remember the impression made upon the public by the exhibition of these highly wrought drawings. The 4to. edition of 1799, beautifully printed by Bensley, with plates by *Richter*, can never lack a purchaser. DR. AIKIN published three elegant editions, with a critical essay: Lond. 1801. 12mo. 4 vols. : 1805, 3 vols. : and 1808, 8vo. 4 vols. At last came forward the **VERY BEST** edition of the poet by the REV. MR. TODD; first in 1800, 8vo. 6 vols.: and, secondly, in 1809, 8vo. seven volumes. The Life of the Author, and an incomparable Verbal Index, applicable to any edition, form the seventh volume: which cannot fail to be in a constant state of requisition. This volume is obtainable for 9 or 10s. Mr. Todd has secured for himself a rich harvest of renown in his editions of Spenser and Milton, to say nothing of his great and successful labours on the Dictionary of Dr. Johnson: — of which a second edition is absolutely in contemplation. I wish he would give us the entire works of CHAUCER—and then, he may “depart in peace.” But a peaceful departure, with HIM, need not depend upon the completion of such an undertaking. He will long live in the hearts of those who appreciate his talents and know his worth.

Sis licet felix ubicumque mavis,  
Et memor nostri . . . vivas !

I hasten to the conclusion of this piece of Miltonic bibliography. In 1802 appeared *Duroveray's* beautiful edition of the *Paradise Lost*, printed by Bensley, and embellished with engravings. This is a “companion meet” for the *Virgil* of 1800, published by Didot. In 1808 came forth the Latin and Italian Poems of Milton, &c. with a fragment of a Commentary on *Paradise Lost*, by the late WILLIAM COWPER, 1808, 4to. Every thing with the name of Cowper is necessarily deserving of notice, if not of praise; but this publication did not add much to the reputation of that sweet poet. Who would be interested in the *English* version of the Latin and Italian poetry of an *Englishman*? To this edition however, there are plates from the designs of Flaxman, in the usual style of classical purity of that great sculptor. Indeed, I hardly know of any monument, to the memory

and one knows not whom . . . these, as they were certainly more or less perused by Pope, so is there no very great improbability in the supposition, that they might have occasionally found their way into the pockets or to the shelves of John Milton. That the “Old Man” may not be disappointed in meeting again with the companions of his youth, and that the “Young Man” may be stimulated towards the acquisition of “rich and rare” pieces of these comparatively neglected Bards, for the solace of his latter years, I concentrate, below, a few bibliographical notices relating to them.\*

of the pious and illustrious dead, more intensely touching, as well as more obviously appropriate, than that of Flaxman to the memory of Cowper. But this is wandering.

\* What a task have I again undertaken? Almost as intricate and wearisome as any in the preceding pages of ENGLISH POETRY. First, for the “quaint DAVIES.” Wood has given a tolerably copious list of his pieces—intermixed, however, with errata which have been properly corrected by his editor, the Rev. Mr. (now Dr.) Bliss. *Athen. Oxon.* vol. ii. col. 260-4. His earliest piece appears to have been *Mirum in Modum. A Glimpse of God's Glory and the Souls Shape*, 1602, 4to. A copy was sold for 4*l.* at the sale of Mr. Nassau's library. In 1603 appeared his *Microcosmus, The Discovery of the Little World*, &c. 4to.: for which consult the *Cens. Lit.* vol. ii. p. 208. Among his rarest pieces, is his *Holy Rood or Christs Crosse*, &c. 1609, 4to. A copy was sold for 3*l.* at the last mentioned sale. But his *Summa Totalis, or all in all, and the same for ever*, preceded it two years; namely, in 1607. It is a rare, and I make no doubt a dull, piece. His *Muse's Sacrifice*, 1612, brought 20*l.* at the sale of Bindley's Library. The *Scourge for Paper Persecutors*, 1625, 4to. (second edition) is pronounced by Mr. Park to be “a lively pasquinade on the literature of the times”—It was first printed in the *Scourge of Folly*, 1611, which was a collection of Epigrams, by John Davis. See the *Cens. Lit.* vol. vi. p. 275, which gives a few “good points” from this *Scourge for Paper Persecutors*. The *Select Hus-*

The road is now clear, open, and obvious. Having led the tractable reader through the brambles and

*bande for Sir Thomas Overburie's Wife, now a matchlesse Widow, 1616.* 4to. In noticing this work Mr. Park calls Davis a “verbose rhymer and writing master.” *Cens. Lit.* vol. v. 367. And yet Davies (not *Sir John Davies*—to whom Mr. Campbell confines himself, vol. ii. p. 377) is, somehow or other, the present fashion among some Collectors: and Mr. Freeling gives him a conspicuous place on his shelves of poetical rarities. Those who have set their hearts on a few of the rarer effusions of his Muse, will find them at costly prices in the *Bibl. Angl. Poet.*: not more than eight articles averaging 14*l.* an article. Among these, *Humours Heavn on Earth, 1603, 4to.* and *Wittes Pilgrimage*, being marked at 25*l.* each. As to the “fertile WITHER,” I will positively have nothing more to do with him than to refer the absolute and determined Collector of his pieces, such as is my worthy friend Mr. Haslewood, to the fecund notice of his performances given by Mr. Park in the first, second, fifth and sixth volumes of the *Censura Literaria*; and in the first, second, and third volumes of the *British Bibliographer*. In the *Bibl. Angl. Poetica*, not fewer than twenty-seven pages are occupied by a list of upwards of forty of his pieces, elaborately set out; see p. 371, &c.

Of the “tender LOVELACE,” we have his *Lucasta, &c.* 1649, 12mo. and *Posthume Poems, 1659, 12mo.* with *Elegies sacred to his Memory, 1660, 12mo.*: all of them somewhat uncommon books—and well described in the *Cens. Literaria*, vol. ix. p. 337, &c. vol. x. page 290. But the “great catch” is, to have the portrait of Lovelace, by *Hollar*.—among the graphic rarities of the day. My friend Mr. Utterson, who enhances his love of art by a very considerable practical proficiency therein, and whose collection of English poetry of the seventeenth century entitles him to a conspicuous entry in the muster-roll of modern Collectors, has adorned his copy of the *Lucasta*, by a coloured drawing after the original painting of Lovelace in Dulwich College, which discovers much more of “the most amiable and beautiful person that eye ever beheld”—as Wood describes Lovelace.\* There

\* “In Dulwich College also is a portrait of ALTHEA, but without any clue to lead to the discovery of the lady who has been so fortunately immortalised. Mr. Lysons, in his *Environs of London*, speaks of her as the same with *Lucasta*.”

briars which beset the earlier paths or haunts of the more ancient British Muse, and having placed him in

is no person, of whose history so little seems to be known with accuracy, and of which so much might probably be known with advantage. Mr. Campbell, after the example of Mr. Ellis, has given some pretty specimens of his poetry ; and an account of the gallant, accomplished, and unfortunate author may be seen in the *Gent. Mag.* vol. lxi. and lxii.

RICHARD CRASHAW has received an admirable bibliographico-critical memorial in the *Retrospective Review*, vol. i. p. 225-250. His *Steps to the Temple* were first published in 1646 : afterwards in 1670 : his *Carmen Deo Nostro* and *Sacred Poems*, &c. in 1652. A copy of this latter work, which has some curious embellishments, is marked at 6*l.* 6*s.* in the *Bibl. Anglo. Poet.* It is no wonder that Pope, in his *Eloisa*, borrowed the well-known verse of

Obedient slumbers that can wake and weep

from Crashaw ; who “ appears to have been a man of a warm and enthusiastic temperament, which he carried into every thing, and most especially into his religion.” *Retrospective Review*, vol. i. page 227. The specimens here selected are very curious of their kind. The “ Steps to the Temple” are obtainable for a few shillings, in ordinary binding.\*

As to the “ herds of JORDANS” what is to be done with these wild and hard-catching animals ? Not fewer than *seven* of them are at

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*Cens. Lit.* vol. x. p. 293. The “ Althea” here noticed, is thus introduced in a Song —addressed to her, by Lovelace, when he was in prison :

When Love, with unconfined wings,  
Hovers within my gates ;  
And my divine ALTHEA brings  
To whisper at the grates ;  
When I lie tangled in her hair,  
And fettered to her eye—  
The birds, that wanton in the air,  
Know no such liberty.

Campbell, vol. iii. p. 400.

\* “ The title of this work (says Mr. Campbell, vol. iii. p. 358) was in allusion to the church at Cambridge, near his residence, where he almost constantly spent his time. When the Covenant in 1644, was offered to the Universities, he preferred

full front of the divine Milton, there remains little more than to notice the subsequent poets in the chro-

this moment before me — from the fertile meadows of my neighbour and friend Francis Freeling, Esq. Their titles are as follow : *A Nursery of Novelties* : *Characters* : *Claraphil and Clarinda* : *Divinity and Morality* : *The Muse's Melody* : *Piety and Poesy* : *Wit in a Wilderness* : all tiny, thin, dingy-looking, and scurvily printed duodecimos — but sound, and “ fit for market.” From the *Cens. Litter.* vol. i. page 37, I find that Tom Jordan was a player in the company of the Red Bull : and, after the Restoration, City Poet, and Describer of Lord Mayors Shows. O rare Tom Jordan ! Mr. Bindley had several of his pieces : the *Jewels of Ingenuity set in a coronet of Poetry*, which produced 10l. 15s. : *Claraphil and Clarinda*, 4l. 7s. ; and *Royal Arbor of Loyal Poesie*, 2l. 17s. See again, part ii. p. 85 of his Catalogue. We want to know more about the author.

“ *De gustibus non est disputandum.* ” “ *On ne peut pas disputer pour les gouts.* ” “ *There's no accounting for tastes.* ” What are these stale (but not “ flat ”) aphorisms a prelude to ? Simply this : that, in the whole circle of poets of the earlier part of the seventeenth century, my attachment is not more warmly fastened upon ANY, than it is upon THOMAS CAREW. The very soul of refined and exquisite passion breathes through some of the happier efforts of his Muse. Conceits he had — for conceits were the then fashion of the age, as inflation and obscurity are now—but these conceits were more than counterbalanced by innumerable beauties, which command

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ejection and poverty to subscribing it. Already he had been distinguished as a popular and powerful preacher. He soon after embraced the Catholic religion and repaired to France. In austerity of devotion he had no great transition to make to catholicism ; and his abhorrence at the religious innovations he had witnessed, together with his admiration of the works of the canonised St. Theresa of Spain, still more easily account for his conversion.” *Specimens*, vol. ii. p. 358. Mr. Campbell thinks that “ there is some similarity between the speech of Satan in the *Sospetto di Herode* of Marino (which Crashaw has translated) and Satan's address to the Sun of Milton.” There can be no doubt, not only of this, but of very considerable obligation, on the part of Milton, to the *Adamo* of Marino, published at Milan in 1609, 4to. and to other “ Adams ” so copiously noticed by Mr. Todd, in his *Milton*, vol. ii. p. 249-255. Mr. Wilbraham possesses a copy of Marino's work, which is well worth five or six guineas. The plates are pretty and pleasing. See also the *Retrospective Review*, vol. i. p. 241.

nological order in which they flourished . . and with which the department of ENGLISH POETRY may be

our closest attention, and extort our warmest applause. I am not sure whether, after all, his ballad of

Ask me no more where Jove bestows,  
When June is past, the fading rose  
&c. &c. &c. \*

be not to the full as beautiful and perfect as the “Come live with me and be my Love” of Marlow—and its answer by Raleigh—or the “Drink to me only with thine eyes” of Jonson. Carew has been fortunate in his biographers and critics. The powerful pen of Lord Clarendon has rendered him ample justice — in his own life, volume i. page 36. “He was a person (says his Lordship) of a pleasant and facetious wit, and made many poems (especially in the amorous way) which, for the sharpness of the fancy, and the elegancy of the language, in which that language is spiced, were at least equal if not superior to any of that time.” Anthony Wood says he was “famed for the charming sweetness of his lyric odes and amorous sonnets.” After the admission of occasional indelicacy, and frequent affectation, Mr. Campbell remarks, that, “among the poets who have walked in the same limited path, Carew is pre-eminently beautiful, and deservedly ranks among the earliest of those who gave a cultivated grace to our lyrical poetry. His slowness in composition was evidently that sort of care in the poet, which saves trouble to his reader . . . and he unites the point and polish of later times, with many of the genial and warm tints of the elder muse.” *Specimens*, vol. iii. p. 187. The fourteen following pages are devoted to specimens of his composition. But Mr. Ellis has done

\* I cannot resist the whole of the first, third, and fifth and last stanza : the second and fourth being spoilt by what may be considered as *conceits*.

Ask me no more where Jove bestows,  
When June is past, the fading rose;  
For in your beauties orient deep  
These flowers as in their causes sleep.

Ask me no more whither doth haste  
The nightingale, when May is past;

For in your sweet dividing throat  
She winters, and keeps warm her note.

Ask me no more if east or west  
The phoenix builds her spicy nest;  
For unto you at last she flies,  
And in your fragrant bosom dies.

appropriately concluded. Yet I check myself. COWLEY is a name that merits distinct notice, and decided

him ample justice : vol. iii. p. 168. Headley, a very surprising young man, and competent in all respects to appreciate the talents of Carew, has also rendered him justice—"Many of his productions, says he, have a certain happy finish, and betray a dexterity, both of thought and expression, much superior to any thing of his contemporaries, and, on similar subjects, rarely surpassed by his successors." *Select Beauties of Ancient English Poetry* : p. xxxiv. *Kett's Edition*. The works of Carew lie within a small compass. They were published the year after his death, in 1640, in a small 8vo. volume : again in 1642 : and a third time revised and enlarged in 1651. Old Anthony à Wood tells us that "the songs in the said poems were set to music, or, if you please, were wedded to the charming notes of Henry Lawes, at that time the prince of musical composers, &c." *Athen. Oxon. Edit. Bliss*. vol. ii. p. 658. These editions are at a low price ; but I marvel not that my friend SORANZO should have given 1l. 1s. for his choice bound copy of the third of 1651, or that he should read choice extracts therefrom every alternate Wednesday evening. The last and best editor of Wood tells us to shun the incorrect reprint by Tom Davies, the bookseller, in 1772, 8vo. The expert reader will not of course confound Richard, with *Thomas Carew*—the translator of Tasso's *Jerusalem*, printed in 4to. (about 1592) and again in 1594 :—a scarce book, and pushed to the price of 12l. 12s. in the *Bibl. Angl. Poet.* p. 63. But concerning this work, see an excellent article in the *Retrospective Review*, vol. iii. p. 32.

In regard to DANIEL and DRAYTON, I must commence this paragraph with a reference to the same authority respecting the FIRST of these poets, as I concluded the last ; namely, to the *Retrosp. Review*, vol. viii. p. 227-246, where copious extracts from Daniel will be found. The *Cens. Lit.* vol. x. p. 26, which strings Daniel and Drayton together on the same pearl-roll, is minute and particular respecting the list of the works of these poets : and not less minute and particular is the last editor of Wood's *Athen. Oxon.* vol. ii. col. 268-274. In regard to Daniel, the last edition of his collected works was in 1718, 12mo. 2 vol. obtainable for some 8 or 10 shillings : but both authors are incorporated in Anderson's and Chalmers's Body of

commendation, in the text of this work. While a lad at Westminster, he had the courage to become an

our English Poets. If I mistake not, the earliest printed text of Daniel is his *Complaint of Rosamond*, in 1592, 4to. but a copy of his *Certaine Small Woorkes, or Poems*, 1611,\* 12mo. brought the sum of 2*l.* 1*s.* at the sale of Bindley's Library. Wood calls Daniel the most "noted poet and historian of his time." For his History of England, consult p. 199, ante. A word now for my very old favourite MICHAEL DRAYTON. "Drayton and Daniel, (says Mr. Campbell) though the most opposite in the cast of their genius, are pre-eminent in the SECOND poetical class of their age, for their common merit of clear and harmonious diction. Drayton is prone to Ovidian conceits, but he plays with them so gaily, that they almost seem to become him as if natural. His feeling is neither deep, nor is the happiness of his fancy of long continuance, but its short April gleams are very beautiful. His legend of the Duke of Buckingham opens with a fine description. Unfortunately, his descriptions in long poems are, like many fine mornings, succeeded by a cloudy day." *Specimens*, vol. i. p. 166.† But Drayton exhibits an ampler field for the Bibliomaniac to exercise his taste, and devote his wealth, than does Daniel; and the pages of the *Bibl. Angl. Poet.* (p. 68-73) will supply the best recipe for the cure of plethora in the latter case. The earliest published piece of Drayton seems to have been *the Owle*, 1604, 4to. (reprinted in the appendix to the edition of 1748, folio), of which

\* I find a copy of *Certaine small Poems, &c.* 1603, 8vo. marked at 4*l.* 4*s.* in the first part of the Catalogue of 1822, of Messrs. Longman and Co—inasmuch as the *Defence of Rhyme*, is here the first edition—no date—which had escaped Wood and other biographers, who had supposed it to have first appeared in 1611. Mr. Thorpe in his recent catalogue, No. 8257, marks a copy of Daniel's *Whole Workes in Poetries*; 1623, 4to. very neat, at 2*l.* 2*s.*

† In the third volume of his *Specimens*, which contains not fewer than 53 pages of extracts from Drayton, we meet with this farther vigorous delineation of the poet's merits. "The language of DRAYTON is free and perspicuous. With less depth of feeling than that which occasionally bursts from Cowley, he is a less excruciating hunter of conceits, and in harmony of expression is quite a contrast to Donne. A tinge of grace and romance pervades much of his poetry: and even his pastorals which exhibit the most fantastic views of nature, sparkle with elegant imagery. The *Nymphidia* is in his happiest characteristic manner of airy and sportive pageantry." p. 2.

author ; and published his *Poetical Blossoms*, in 1633, 4to. a book, of great price to the keen-scented Col-

a copy is marked at 5*l.* 5*s.* in the work just referred to. The *Muses Elizium*, which brought only 8*s.* 6*d.* at Reed's Sale, produced 5*l.* at that of Bindley. The *Polyolbion*, enriched with notes by Selden, is the great work of Drayton ; and the best edition of it, containing both parts, is that of 1622, folio : of which a remarkably fine copy, with the frontispiece, and portrait of Prince Henry by Hole, and all the other plates, produced the amazing sum of 9*l.* 19*s.* 6*d.* at the sale of Colonel Stanley's library. I remember seeing a very fine copy of this estimable volume, in the original binding, at Mr. Triphook's some half dozen years ago, which was marked at 7*l.* 17*s.* 6*d.* The first (but necessarily imperfect) collection of Drayton's Poems was in 1619, folio ; of which a copy in morocco binding is marked at 5*l.* 5*s.* in the *Bibl. Angl. Poet.* A later and more complete edition was given in 1748, folio, worth about 1*l.* 11*s.* 6*d.* A third, and now scarce impression, is that of 1753, Svo. 4 vols. worth probably 2*l.* 12*s.* 6*d.* These editions contain the notes upon the *Polyolbion* : notes, full of curious and erudite matter relating to the history and topography of our own country.

Of the "brilliant RANDOLPH," see what is said in the *Retrosp. Review*, vol. vi. p. 61-87. "A band, which, with Ben Jonson at their head, was never more brilliant, active, joyous, and important, than when our YOUNG POET, sparkled away his nights with them "in those lyric feasts" at the Sun, the Dog, the Triple Tun,

Where they such clusters had,  
As made them nobly wild not mad.

He was soon joined with **CARTWRIGHT**,\* as the adopted son in the

\* During the *Noctes Atticæ* which I spent at Althorp in the autumn of 1819, —while preparing materials for the *Ædes Althorpianæ*—I chanced to alight upon the "Comedies, Tragi-Comedies, with other Poems, &c. by **CARTWRIGHT**, 1651, 8vo. with an engraved portrait of the author, by Lombard, greatly inferior to the well-known portrait, in a similar attitude, of Sir H. Wotton. This volume is absolutely crammed with commendatory verses : and Bishop Fell, (then a layman, but A. M.) and Izaac Walton are in the number of encomiasts. Fell writes thus :

But I forbear this theme, denied to men  
Of common souls, of *lay* and *secular* pen.

lector, if it have the *portrait* of the author ; but otherwise of comparatively little value. His poetry was

Muses of Jonson himself; a distinction which all who know the character of that great writer, will allow to be no ordinary proof of the qualifications of Randolph. In such company, and with such pursuits as his “ *Poems, with the Muses Looking Glasse,* ” &c. 1640, 8vo. disclose, he blazed out his life, and died at Blatherwyke, in Northamptonshire, in the year 1635, and the 30th of his age. Owen Feltham, the author of the *Resolves*, wrote these lines upon his memory.

Such was his genius like the quick eyes' wink,  
He could write sooner than another think.  
His play was fancy's flame, a lyghtning wit,  
So shot, that it could sooner pierce than hit.

Sir Christopher, afterwards Lord Hatton, erected a monument to his memory : but I think Mr. Campbell makes him a little too much of a toper with Ben Jonson, and draws too dark a conclusion about the poverty and wretchedness of his circumstances and death. Ran-

A little before, he prettily says—

When that his voice did charm th'attentive throng,  
And every ear was linked unto his tongue  
&c. &c. &c.

Jasper Mayne thus out-herods Herod :

For thou to Nature hadst joined Art and Skill,  
In thee BEN JONSON still held SHAKSPEARE's quill :

Master Mayne is however almost out-heroded in turn by James Howell, the celebrated author of *Londinopolis*, 1657, folio. I quote from his verses addressed “ to his dear Mother the University of Oxford upon Mr. Cartwright's Poems.”

Many do suck thy Breasts, but now in *som*  
Thy milk turns into *froth* and spungy *scum* ;  
In others it converts to *rheum* and *steam*  
Or some poor *wheyish stuff* instead of *cream*.

But, enough. There are however some really well executed lines by “ Jo. Leigh, Esq.” in which the author takes a view of the poets previous to Cartwright, and which might be worthy of transcription. Dr. Bliss has enriched Lord Spencer's copy by transcripts from a copy of these poems, which appears to contain a few more stanzas than the present. Mr. Grenville's copy is the only one, of which I am aware, that contains the verses on the Queen's return from the Low Countries, and on the death of Sir Bevil Grenvill. A nice and neat copy, portrait included, may be worth 1*l.* 5*s.*

first collected in 1668, but the more recent editions of 1707, 1721, and 1772, 8vo. (the latter edited

dolph's poems, reprinted in 1664, and 1668, are cheap and accessible, and should be read: "his wit and humour are very conspicuous in the puritan characters, whom he supposes the spectators of his scenes in the *Muses Looking-Glass*."—*Specimens*, vol. iii. p. 101-112.

And shall this cluster of English Poets, the very stars and constellations of the middle of the seventeenth century, be dispatched without the notice of two Wights of almost equal distinction—although with very different degrees of celebrity ! ! Come forward my DRUMMOND of Hawthornden, and eke my poet of the Thames, JOHN TAYLOR ! Of Drummond, those who will consult the *Retrospect. Review*, vol. ix. p. 351, and Mr. Campbell's *Specimens*, vol. iii. p. 341, &c. will be satisfied of his just claims to a lasting celebrity : and those who happen to have the edition of his works of 1659, 8vo. with his portrait by Gaywood, will not be displeased to learn that such a book, if in sound condition, was sold for 7*l.* 17*s.* 6*d.* at the sale of Mr. Bindley's Library. The folio edition of 1711, with a fine mezzotint of the poet by Faber, is worth about 11*l.* 11*s.* 6*d.* A most interesting account of the meeting of Drummond and Ben Jonson is given by Mr. Gifford in his new edition of *Ben Jonson's Works*, vol. i. p. cxxxiv.\* But of all the oddities of his day—and of all the men from whom an account of himself, and of his contemporaries, would have been among the most gratifying bequests to posterity, "JOHN TAYLOR, THE WATER-POET," was the man ! He was a slang fellow, and a sort of SKELTON in his way. His pieces, which are well nigh innumerable, were collected and published in 1630, in a folio volume, replete with bizarre and barbarous wood-cuts. Nevertheless, a copy of this volume, perfect in all respects, was pushed to the enormous sum of 15*l.* 15*s.* at the sale of Col. Stanley's Library in 1814. The finest copy, in point of genuineness of condition, which I ever saw, is that in the library of the late Mr. Sparrow of Worlingham in Suffolk.

And here, as the closer to this list of ODDITIES and RARITIES—or as an illustration of the "one knows not whom" of the text—let me

\* From Drummond's *Own Works*, 1711, folio, page 224.

by the celebrated Hurd, Bishop of Worcester) are those which a judicious Collector will desire to pos-

make only brief mention of *Dolarney's Primrose*, 1606, 4to. *Chutes Beautie dishonored*, or *Shore's Wife*, 1593, 4to., *Delia*, conteyning certain Sonnets, &c. 1592, 4to. *Patrick Hannay's Nightingale*, &c. (see p. 645, ante.) 1622, 8vo. *Davison's Poetical Rhapsodies*, 1608, 8vo. *Heath's Clarastella*, 1650, &c. and here .... THE CURTAIN FALLS.\*

\* Through a sly aperture, however, the reader may take a peep at the *Harleian Catalogue*, vol. iii. p. 355, which will supply him with the second and third piece, together with that very rare article, beginning, "*A Feast full of sad cheere*," 1592. 4to. Mr. Heber bought "Delia," some ten or twelve years ago, at a very great price: that Lady bestowing even her smiles on costly terms. *Dolarney's Primrose*, (which produced 26*l.* 10*s.* at Bindley's Sale) was reprinted by Mr. F. Freeling for the Roxburghe Club. *Davison's Poetical Rhapsodies*, worth eight or ten guineas in fine condition, was reprinted by Sir Egerton Brydges. The edition of 1611, produced 7*l.* 17*s.* 6*d.* at Bindley's Sale. Mr. N. H. Nicolay, a maternal descendant of the great Toup, is meditating a new edition of it. For Heath's *Clarastella*, consult the *Retrosp. Review*, vol. ii. p. 227, A fine copy may be worth 2*l.* 2*s.* To these, what a host of similar ODDITIES and RARITIES might be added! The neighbouring collection of my friend Mr. Freeling supplies me with the following --- merely accidental --- prizes, drawn out of the richest Lottery wheel of Old English Poetry in the parish of Marylebone. The *Massacre of Money*, 1602, 4to. The following is an almost hap-hazard extract :

Goe bid the Clarke ring day-bell earlier,  
Bid the CHURCH WARDEN mind the broken grave,  
Then goe consult with Parish Minister,  
And see the poore mans box his due to have.

&c. &c. &c.

This is marked as a "rarissimus" article. *The Scourge of Venus*, 1613, 18mo. Mr. Freeling knows of no other copy. It is a translation of Ovid's horrible, but highly wrought, story of Myrrha and Cinyras. On the completion of the guilt of the father and daughter, it runs thus :

Their bed doth shake and quaver as they lie,  
As if it groan'd to beare the weight of sinne,  
The fatall night-crowes at their windowes flie,  
And cry out at the shame they do live in :  
And that they may perceiue the heauens frown,  
The Poukes and Goblins pul the couerings downe.

Again: *Wit a sporting in a pleasant Grove of New Fancies*, by H. B. with a portrait prefixed. "Æt. 32." very rare: especially with the portrait. These, out of

sess.\* DENHAM must be noticed, if it be only to mention that his *Cooper's Hill* (and who reads even *this*?) first appeared in 1642, 4to. The neatest edition of his works, with which I am acquainted, is that

\* The library of my neighbour, just mentioned, furnishes me with a copy of the *Blossoms* of 1633, 4to. as above noticed. The gem of this book is the portrait of Cowley, in his 13th year, engraved by Robert Vaughan. Beneath the portrait, are these verses, by B. Masters.

Reader, when first thou shalt behold this boyes  
Picture, perhaps thoult thinke his writings, toyes.  
Wrong not our COWLEY so : will nothing passe  
But gravity with thee? Apollo was  
Beardless himselfe, and for aught I can see  
Cowley may yongest sonne of Phœbus bee.

Mr. Freeling's copy is bound in blue morocco. In the *Bibl. Angl. Poet.* a copy with the portrait is marked at 16*l.* and without the portrait at 4*l.* *The Mistresse*, or *Severall copies of Love Verses*, were first printed in 1647, 8vo.—a neat copy may be worth 1*l. 1s.* The edition of 1707, 2 vols. 8vo. contains 20 portraits, and other miscellaneous prints: and may be worth 1*l. 1s.* in goodly binding; but to possess it on **LARGE PAPER**, with the third or Supplementary volume inlaid, by way of uniformity, you must betake yourself to Mr. Thorpe, and pay down cheerfully 4*l. 14s. 6d.* Mr. Nassau's copy stands so priced in his Cat. no. 9590, just published. The editions of 1721, and 1772, are each obtainable for a few shillings. Mr. Campbell says of Cowley, that “he wrote verses while yet a child; and amidst his best poetry as well as his worst, in his touching and tender, as well as extravagant passages, there is always something which reminds us of childhood in Cowley.” *Specimens*, &c. vol. iii. p. 74. This I think is most true: yet, cries my poetry-loving friend, my “*Blossoms*” shall never be blighted or blasted!

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333 slim-waisted quartos and octavos. Think, however, of Malone's most marvellous collection at Oxford!—which contains five goodly quartos of *Greene's* pieces alone: four, of *Lodge's*: *Nash* in two; and *Spenser* in four; and many of these volumes enclosing *ten or more* pieces of the greatest rarity in each. But Atticus hears this unappalled. “He is *YET* a” Collector.

of *Tonson*, of 1719 ; and there be those who love to possess the edition of *DONNE*'s poems, of the same date, and by the same printer. But are these authors ever read, even in fine copies of the best editions of them ?\*

BUTLER's *HUDIBRAS* " cuts up famously" for a Collector of old poetry. There are the first editions in 1662-74, which are extremely difficult to procure : then follow the statelier impressions of *Grey* and *Nash* ; and recently the very splendid and matchless one published by Messrs. *Baldwins*, of Newgate-street. But the French, and a most marvellous, version of *Towneley*, in 1757, in 3 vols. 12mo. was of a rare and costly description ; till its recent reprint, at Paris. Below let my " Young Man" puzzle and distract himself " how to choose a *Hudibras*."†

\* There is beginning to be a rage about early *TONSONS*. The *Denham* of 1709 brought the stiff sum of 1*l.* 1*s.* at the sale of Colonel *Stanley's Library* ; but the *Donne*, a remarkably fine copy, beautifully bound in green morocco, by *R. Payne*, produced, at the same sale, the far stiffer price of 4*l.* 4*s.* The impression of the plate or portrait of *Donne*, in this edition, is sometimes found of a dazzling brightness ; and is indeed always a rich-looking portrait.

† It is now several years ago, since I met with a gentleman of the profession of the law, but of whose name all recollection is vanished, who conversed long, learnedly, and agreeably, about the bibliographical history of *HUDIBRAS*. He told me, however, I think, that the *second* edition was rarer than the *first*. I do not speak with confidence of the dates of the early editions ; but a full and instructive article upon *Hudibras*, and *Imitations* of him, appears in the *Retrospective Review*, vol. iii. p. 317. The second part was first printed in 1663. The best critical edition, not only of this author, but doubtless of every other of the period, was by of *Dr. Zachary Grey*, 1744, 8vo. 2. vols. a performance, of which the notes (that moved the bile of *Warburton*\*)

† See *d'Israeli's, Quarrels of Authors*, vol. i. p. 79.

I am not sure whether any critical edition of WALTER appeared before that of *Fenton*, in 1729, 4to.:

are replete with curious, interesting, and accurate, historical and bibliographical intelligence. I rarely open this book without rising gratified by its perusal. In ordinary condition it is worth about 2*l.* 2*s.*—but this includes marble leaves and “ nice old gilt tooling.” On LARGE PAPER, it is said only 12 copies were struck off; but I have my doubts on this head, as it is not an uncommon book, and 100 copies were subscribed for. Do I deceive myself in the supposition that I have seen more than a dozen of copies? Be this as it may, I find such a copy, bound by Roger Payne in red morocco, selling for 14*l.* 14*s.* at the sale of Colonel Stanley’s library; and a similar one—“ very fine copy, old red morocco, borders of gold,” (inviting description!) marked at 12*l.* 12*s.* in the catalogue of Messrs. Payne and Foss. It may be necessary to state, that the plates in this edition are from the very humourous pencil of Hogarth; and some ORIGINAL PAINTINGS of the same subject grace the breakfast parlour of Henry Sawbridge, Esq. of E. Haddon, in Northamptonshire. With this edition, the *Remains of Butler*, edited by Thyer, in 1759, 8vo. two vols. are usually united; and a copy of these four volumes (of course on small paper) is marked at 3*l.* 13*s.* 6*d.* in the last mentioned catalogue. Let me only add, that this edition has been, of all those of Hudibras, the most frequently, and the most justly reprinted, with the omission of the copper plates, and the substitution of those of wood. Bensley reprinted it handsomely in 1799: of which Messrs. Payne and Foss again possess a copy, on large paper, in red morocco binding, marked at 3*l.* 3*s.*: but it may be had, on small paper, in subsequent impressions, from 18*s.* to 1*l.* 10*s.*

The French version of *Towneley*, the most surprising, and perhaps the happiest effort of its kind known, has been known to sell as high as 7*l.* 17*s.* 6*d.* in red morocco binding. Such was the price of the beautiful copy (lauded in the *Bibliog. Decameron*, vol. iii. p. 94,) purchased by Mr. Triphook at the sale of Mr. Dutens’s library. I find however, a copy of it, in the catalogue of Mr. Cuthell, marked at 4*l.* 4*s.* They have reprinted it recently at Paris. In 1793 came forth the pompous edition (as Tom Osborne would have called it) of *Dr. Nash*, the topographer of Worcestershire; in three quarto volumes.

but I am quite certain, that of all the works of a popular poet, none appear adorned with greater brilliancy, and propriety of decoration, than do the poems of Waller, in the octavo edition of 1711, from the warehouse of *Tonson*. This book is ornamented with some sweet portraits, and is moreover very reasonable. The *large paper* copy of it, in the Stanley Collection, brought the stiff price of 4*l.* 8*s.*\*

The plates are almost below criticism: but, as poor Manson the bookseller used to observe, "always get them struck off in *black*, and not in *red*,"—as they usually are. A copy of this kind, with the addition of Hogarth's plates inserted, is marked at 12*l.* 12*s.* in the catalogue of Messrs. Arch. A similar copy was sold for 14*l.* 14*s.* at the sale of Colonel Stanley's library. The edition put forth by Mr. Baldwin of Newgate St., in 1809, 8vo. and above justly eulogised, is in truth a most singularly splendid and successful performance. The notes are those of Dr. Grey: the cuts are in wood, by different artists, from the designs of *Thurston*: and I consider the frontispiece as among the miracles of modern art. Of this brilliant, and indeed captivating work, there were 25 copies ONLY struck off in an imperial quarto form, with proofs of the cuts on India paper: and a copy of it, in 6 parts, is marked at 9*l.* 9*s.* in the last mentioned catalogue. Butler's *Remains*, by Thyer, are published in the same form, as an appropriate companion.

\* The FIRST genuine edition of the Poems of Waller appeared in 1645, 8vo. and a clean and well-sized copy of the book is not common. I should value it at about 1*l.* 1*s.* in suitable binding. The edition of 1711, above justly praised, contains two portraits of the Poet: one of him in his 23d. and the other in his 76th year: also portraits of Lord Falkland, the Countesses of Carlisle and Sunderland, (from Lombard's large prints) Ben Jonson, Fletcher, Lady Morton, and the Earl of Sandwich—by Vertue and Vander Gucht. A copy of this attractive book, on **LARGE PAPER**, (of which I never saw a second) with fine impressions of the plates, and bound in red morocco, was sold for 4*l.* 8*s.* at the sale of Colonel Stanley's library. In ordinary condition it is worth 12*s.* Tonson published a very pretty little edition, with a portrait of

Let us go at once to the illustrious DRYDEN. Let us break free from the fetters (and by which we should be inevitably fast bound) which hang about all those enquiries respecting the exact state of FUGITIVE and MISCELLANEOUS POETRY, that preceded and accompanied the productions of Dryden, as they successively appeared. It is well for posterity—and it has been well for recent editors—that such pieces were collected by the industry of *Narcissus Luttrell* \*—a

the author, “Æstat. 76,” in the following year: obtainable for a few shillings; and I observe a fine copy of the splendid edition of *Fenton*, 1729, 4to. marked at 2*l.* 2*s.* in the *Bibl. Angl. Poet.* p. 411. This book has Vertue’s best portrait of Waller; together with other appropriate decorations. The subsequent editions need not be enumerated; except it be that of Percival Stockdale of 1772, 8vo. worth about half a sovereign.

† The name of this Book HERO has received due notice and commendation in the *Bibliomania*, p. 426-8: and the obligations of the last editor of Dryden, to Messrs. Bindley and Heber, for lending him the treasures which they had collected from the dispersion of the LUTTRELL COLLECTION—(chiefly by the sale of Wynne’s library in 1786, —noticed in the foregoing work) are distinctly made known. In the year 1820, when the fourth and last part of Mr. Bindley’s library was sold, those tracts, pamphlets, single sheets, and collections, once belonging to Narcissus Luttrell, which their late venerable owner possessed, were catalogued in the subjoined manner, and sold at the prices attached†—under the triumphant hammer of Mr. Evans. I will only further remark that, for want of space, I have omitted the

† 1125 A SINGULARLY CURIOUS, INTERESTING, AND MATCHLESS COLLECTION OF POETICAL BALLADS, Satires, Squibs, Elegies, and Historical and Humourous Poems, upon the most remarkable National Occurrences and Events in high and low life, between the yeare 1640 and 1670, printed upon single broad sheets, collected with indefatigable industry, by NARCISSUS LUTTRELL, who has marked the price of each sheet, . . . . . 19*2*s.**

1126 A SIMILAR COLLECTION OF POETICAL SHEETS, collected by Narcissus Luttrell, and representing the principal National and Domestic Occurrences between 1670 and 1680, &c. . . . . 18*3*s.** 15*s.*

name, at the mention of which Atticus starts, and Sir Tristrem makes a low obeisance. As to Dryden, he has received only three critical editors ; *Joseph Warton*, *Malone*, and *Sir Walter Scott*. As the labours of Malone have been confined only to his prose, and as those of Warton (connected with his poetry) disappointed all reasonable expectations, there remains but one—and luckily a most delightful alternative, which is, to purchase *either* of the *two* editions, in eighteen goodly octavo volumes, of which *Sir Walter Scott* is the editor—and then you may brandish your mother of pearl paper-cutter, and open the instructive pages of Dryden, to your heart's content ! My more tasteful friends bind these tomes in green morocco : but I do not *insist* upon this colour.\*

specification (to be found in the catalogue) of the several *portraits* and *curious cuts* by which this wonderful Collection was enriched. It will be seen that the *four articles*, or *eight folio volumes*, brought the prodigious sum of **SEVEN HUNDRED and EIGHTY ONE POUNDS !** Mr. Heber was the purchaser of the fourth article.

\* The reader will be first pleased to consult page 603 ante, respecting the prose works of Dryden, edited by Malone. The poetry of Dryden, edited by the late Joseph Warton, or rather the posthumous labours of that editor, first published by his nephew, Mr. John Warton, appeared in four octavo volumes, in 1811 ; and I find a copy of the labours of both Malone and Warton, in eight volumes, marked at 6*l.* 6*s.* in calf binding, by Messrs. Arch. As to the two editions of Dryden, by *Sir Walter Scott*, as no notice is taken by the editor of

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1127 A SIMILAR COLLECTION OF POETICAL SHEETS, collected by Narcissus Luttrell, and representing the principal National and Domestic Occurrences between 1675 and 1681, in 5 vol. . . . . 74*l.* 6*s.*

1128 A CURIOUS AND VERY EXTENSIVE COLLECTION OF SINGLE SHEETS OF POETRY AND POETICAL TRACTS, published between 1678 and 1688, collected by Narcissus Luttrell, who has marked the original prieses, and filled up, in manuscript, the names of the persons alluded to in the poems, 5 vols. . . . . 231*l.*

A word for PRIOR. On the tables of old halls, or on the lowest shelves of old libraries, you generally see the stately folio edition of 1718, of this poet's works; with a portrait of the author in his velvet studying cap (as you now-a-days see Cowper) prefixed: executed, I believe, by Vertue: and of this towering tome there are even copies on LARGE PAPER!—now, not worth the expense of portage. However, there is one, and one only critical or complete edition of his works, worth possessing; and that is of the date of 1779, 8vo. in two vols.\* With the exception of his *Edwin and Emma*, founded on the old ballad of the “*Nut Brown Maid* :” of which it were difficult to say,

any superiority in the last of 1821, it matters not, I presume, which is chosen. The first glitters on LARGE PAPER, (and in green morocco, if I mistake not) on the interminable shelves of Book Wonders, at Althorp. The small paper is sold at about 7*l.* 17*s.* 6*d.* in ordinary calf-binding: but my friends Messrs. Utterson and Markland are satisfied with nothing short of morocco—while, in the strait-laced but richly furnished poetical cabinet of Mr. Haslewood, it is attired in the semi-fawn and orange-colour calf of Charles Lewis: a colour, to be most sparingly and considerately introduced into a small collection of books:—especially where there are so many Braithwaits and Turberviles clad in a dark grass-green morocco!

\* Whether, like the first folios of Shakspeare (so picturesquely described by George Steevens) copies of the folio Prior of 1718 are found with *flakes of pie-crust* between the leaves,\* I cannot take upon me to pronounce; although *Hans Carvel*, *Paulo Purganti*, and above all the *Ladle*, were somewhat likely to afford “fun and fancy” to the usual tenants of a hall. It will be here only necessary to observe, that the edition of 1779, 8vo. two vols. contains the works of Prior “now first collected, with explanatory notes, and memoirs of the author.” A well bound copy of this edition may be worth 1*l.* 8*s.* In the *Bibl.*

\* Consult Reed's *Shakspeare*, vol. ii. page 147. Edit. 1813.

whether the original or the copy be the more remarkable for its insipidity,\* Prior seems to be well nigh forgotten ; but he was a scholar, and a man of taste, and an “influential personage” in his day.

At length we reach POPE ; whose fame was beginning to be firmly established as Prior quitted the stage. I will say nothing of the numerous editions of his shorter performances, and especially of the *Essay on Criticism* and the *Dunciad*. Like those of his great predecessor, Dryden, they first usually appeared in a folio of few pages.† The history of the publication of his *Translation of Homer* is curious in a bibliographical point of view. That work was splendid beyond

*Ang. Poet.* page 276, a copy occurs in morocco, with some tempting ornaments, for 4*l.* 4*s.*

\* “ The greatest (says Dr. Johnson) of all Prior’s amorous Essays is his *Henry and Emma*; a dull and tedious dialogue, which excites neither esteem for the man, nor tenderness for the woman.” A particular account, or rather an entire transcription, of the ORIGINAL BALLAD, now upwards of 300 years old, appears in the *Censura Literaria*, vol. vi. p. 113, &c.—copied from *Arnold’s Chronicle*, published at the commencement of the sixteenth century. I subjoin the first stanza, which is really not divested of merit.

Be it right or wrong these men among on women do complaine  
 Affermyng this, how that it is a labour spent in vain  
 To love them wele, for never a dele they love a man agayne ;  
 For let a man do what he can ther favour to attayne,  
 Yet yf a new to tiem pursue, ther furst lover than  
 Laboureth for nought, and from ther thought he is a banished man.

† The Lives of Pope, by Dr. Johnson and Mr. Chalmers, founded upon that of Ruffhead, together with Spence’s Anecdotes, will easily furnish the dates of these respective editions. I once possessed them all, including the first impression of Dryden’s Alexander’s Feast, for 1*l.* 6*s.* Mr. Heber, I believe, possesses the first editions of all the works of both Dryden and Pope. Some of the first *Dunciad*, having an ass laden with books as a frontispiece, are curious enough.

precedent ; but the patronage bestowed upon it was not less so. Pope loved art, although he knew little critically about it, and therefore did not "starve the concern ;"—and even now, in this refined and voluptuous age of typography, I cannot resist the recommendation of a fine copy of the *Subscription Homer*—the splendid ornament, in former times, of our most distinguished libraries, and an inmate, at all times, which we need not be ashamed to introduce to our best friends\*

The works of Pope are chiefly known by the editions of them which have appeared from *Warburton*, *Warton*, and *Bowles*. A new edition is now in the press, and in a very forward state, under the care of

\* The first edition of the translation of the *Iliad* of Homer, by Pope, appeared in 1715-20, in six quarto volumes. It was reprinted in 1717-38, in six folio volumes. The *Odyssey* appeared in 1725, in the same number of volumes. Lintot was the bookseller and publisher. "Pope's" contract with Lintot was, that he should receive 200*l.* for each volume of the *Iliad*, besides all the copies for his subscribers, and for presents. The subscribers were 575, and many subscribed for more than one copy ; so that he must have received upwards of 6000*l.* He was at first apprehensive that the contract might ruin Lintot, and endeavoured to dissuade him from thinking any more of it. The event, however, proved quite the reverse. The success of the work was so unparalleled, as at once to enrich the bookseller, and to prove a productive estate to his family." *Singer's Edition of Spence's Anecdotes* ; p. 295, note. That there exist copies of the first folio, on **LARGE PAPER**, I very much doubt. To enuinerate subsequent editions of Pope's *Homier*, would be fruitless. They are innumerable, adorned and unadorned : but the most beautiful one, to my recollection, is that of Bensley, in octavo, published by Duroveray. The *best* edition of this translation is that by the late *Gilbert Wakefield*, 1806, 8vo. nine vols. of which a well bound copy, in calf-binding, is worth about 5*l.* 5*s.*

**Mr. Roscoe**: and I make no doubt that the public will hail it with that “acclaim,” which, from the reputation of the editor, may be reasonably expected. I have below given, I trust, every requisite information respecting the choice of editions.\* But who can be

\* But who, on second thoughts, can give “every requisite information” on such a subject?—and especially to the enthusiastic *Popite*—of which denomination the class is by no means limited? The first critical edition of Pope’s works, after the death of the author, was from the powerful pen of Warburton, and it appeared in 1751, in 9 octavo volumes. It has cuts from the designs of *Blakie, Wale*,\* and *Hayman*; but there is not one cut, throughout the volume, which is entitled to particular commendation. They are all full of affectation or obscure allegory: yet such was the *run* of this long-expected, and highly elaborated edition, that reprints, with a repetition of the cuts, in all forms, and with varying degrees of merit, successively appeared for a series of years. There are those who yet love and highly value the *first Warburton’s Pope*, bound in calf, with a broad border of gold on the sides, and marble edges to the leaves. My friend Mr. Utterson has Colonel Stanley’s fine copy of the *second edition*, of 1757, bound in russia. An edition of it appeared at Edinburgh in 1764, in six volumes, of which there are copies on fine paper. Gilbert Wakefield published in 1794 one volume of notes, chiefly on the minor poems, as a specimen of an entire edition: and it is to be regretted that he felt himself deterred from its completion by the promised edition of Joseph Warton; since, as far as it goes, Wakefield’s volume is one of the most satisfactory performances of its kind. The edition of *Joseph Warton*† appeared in 1797, 8vo. in nine vols. The expectations of

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\* By what act of inspiration did Wale conceive and execute those beautiful designs, which appeared in the first edition of Sir John Hawkins’s *Complete Angler* of Walton, 1760, 8vo? Nothing can be more appropriate and spirited than these: and no re-execution of them more brilliant than those which have recently appeared in Mr. Major’s edition of that enchanting performance.

† The very ingenious performance of Warton, called “*An Essay on the Writings and Genius of Pope*,” first appeared in 1762, 8vo. two vols. This work had great influence on the mind of Dr. Johnson. Its object appeared to be, to depreciate the poet in the estimation of posterity: and yet this depreciation was so qualified, guarded, and frittered down, as if the author had been either afraid or

“at fault” with *any* edition, where the text is pure, and the annotations are brief and apposite? There is only *one* feeling, while discoursing of this incomparable poet, which I trust it may be permitted me to avow; that is, that, in the present age of prying research into the documents left of the illustrious dead, no officious zeal, misguided vanity, or base love of lucre, will lead to the publicity of *every thing* yet existing, unrecorded, of the muse of Pope: a name, which should be ever connected with all our better feelings of admiration and gratitude.\*

GRAY, THOMSON, COLLINS, CHURCHILL, YOUNG, AKENSIDE, GOLDSMITH, WARTON, BEATTIE, and Cow-

the learned world were, it must be admitted, generally disappointed. Yet Warton’s edition was becoming scarcer every day, as there *must be* a Pope “in the market:” when, in 1806, appeared the edition of the Rev. W. L. Bowles. Still, that of Warton by no means kicked the beam, and the labours of Mr. Bowles by no means lacked patronage. I must, however, be free to confess, that Pope, up to this period, has not been satisfactorily edited. What Mr. Roscoe’s edition may contain, can be matter of speculation only. My hopes are ardent, and my conclusions strong. That there is ample room for the circulation of many copies of a well-edited Pope, can be no matter of speculation, but is one of certainty. A good copy of Pope, by Warton or by Bowles, is worth 5*l.* 5*s.* with the tenth volume—which is suitable to either edition.

\* This is not the language of vague declamation. In *both* the editions of Pope, just noticed, there are things which, considering the respectable characters of their editors, ought **NOT** to have been introduced: and I have seen original matter in MS. which I trust will **NEVER** be seen in print.

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ashamed to avow his professed object. The essay is, doubtless, in its way, a master piece of curious and elegant erudition. It should accompany, if not be incorporated into, every edition of Pope; and was scarce, till its reprint some dozen years ago. It is attainable for the same number of shillings.

PER, are names equally as familiar, if not as illustrious, as those of Milton, Dryden and Pope. They bring us to the very verge of living Writers: to an æra of poetry, scarcely less inferior to that of the last century. And while, in the subjoined note,\* “the Young Man” and

\* It may be considered almost folly, but at any rate unproductive of much use, to dwell upon the editions of the above authors. Of late years, one impression takes very little precedency of another, on the score of merit: but concerning GRAY's poems, I must be allowed to recommend the correct and commodious edition of Mr. Mitford, in two elegantly printed octavo volumes. The more recent edition of the works of Gray, by Mr. Mathias, in two widely-spread quartos, (concerning which read the *Quarterly Review*, vol. xi. p. 304.) sunk with the weight of lead upon the market. Huge as is the ordinary size of these tomes—and little calculated as were the works of Gray for such a ponderous superstructure—there are yet LARGE PAPER copies !! at a price, which at first appalled the timid, and startled the rich. The prices, however, both of the small and large paper, are materially abated .. and I prophesy .. But “hence,” *Μάντις οὐκων!*—“methinks I hear one of the Syndics of the *Cambridge University press* exclaim. Yet, note well. An edition of the *Pursuits of Literature* was struck off, on paper of the same size, in both forms; as if Thomas James Mathias had been the principal author of this latter work! What will be the verdict of posterity?

\* Of THOMSON, I much regret that a sort of *Variorum* edition has not been published in spite of the elegant, ample, and correct one of *Patrick Murdoch*, in 1762, 4to. 2 vols.—worth about 2*l.* 12*s.* 6*d.*—and 5*l.* 5*s.* on LARGE PAPER. I once collected several of the earlier impressions (about which, by the by, the reader may consult the *Cens. Lit.* vol. ii. pp. 65, 91, 243, 349) with a view of satisfying myself about the best readings, but have long since abandoned the pursuit. I learn that Mr. Mitford, the editor of Gray, has some thought of maturing a similar plan, and of giving the fruits of it to the public. May this intelligence turn out to be correct. Numerous are the beautiful editions of this beautiful poet; who has been chiefly indebted to Theocritus, Virgil, and Milton, for the picturesque and philosophical parts of his poetry. There is one edition in particular,

“ the Old Man ” search sedulously respecting the preferable editions of the *ten Poets* just recorded, I cannot

from the press of Bensley, in large octavo, with prints from the designs of Hamilton, which is exquisitely perfect in all respects: and which should be taken to the “ cool grot or mossy cell ” . . .

Where the dun umbrage o'er the falling stream  
Romantic hangs ! . . . . .

in order to be perused with entire satisfaction. There have been those, with whom, in former times, this delightful task was wont to be shared, who are now . . . far removed from all earthly solicitudes and enjoyments : who had hearts, tender as “ Damon ” and generous as “ Palemon.” It is in truth consoling, in moments of anguish and melancholy, to think of such past enjoyments, though they be never to return : and the reminiscences of them, participated by me nearly twenty-five years ago, in the park of Osterley and the meadows of Twickenham, renew, as it were, the youthful impulses of former days ; and give a romantic tone of colouring to the pictures conjured up by the imagination. These are among the most perfect, but in the end painful, **LUXURIES** of intellect. To return to Thomson. The pencil of Hamilton was most successfully exercised in the sumptuous edition put forth by Bowyer, from the press of *Bensley*, in 1797, folio. This book, on its appearance, was rapturously received ; and no price was refused to be given ; but even at Colonel Stanley’s sale, and in spite of every collateral advantage of binding in blue morocco, by Walther, with proof impressions of the plates, it produced but 8*l.* 8*s.* The *Musidora* was the most perfect figure ever executed by the artist: and is one of the most delicate and beautiful of embellishments.

Of **COLLINS**, consult some account of his *Odes* and *Eclogues* of the dates of 1746 and 1757, as they appear in the *Cens. Litter.* vol. i. p. 353 ; vi. p. 389. I am not acquainted with any particularly critical or splendid edition. If Collins live by the reputation of one, more than of another, performance, it strikes me that his *Ode to Evening* will be THAT on which the voice of posterity will be more uniform in praise. It is a **PEARL** of the most perfect tint and shape. **CHURCHILL** first appeared in a collected and pompous form in the quarto of 1763. The *best* edition of his works is that of 1804, 8vo.

allow this department to close, without dwelling, with more than ordinary feelings of satisfaction, upon the

2 vols. It has explanatory notes, and an account of his life: but the works of Churchill, being chiefly personal and local, will gradually cease to be enquired after, or perused with avidity. We now reach YOUNG: an original and a great poet, after his fashion—and a fashion not likely to wear away among Englishmen: for, after all, his *Night Thoughts* are a sublime production. Wherefore is it, that I love to read that portion of the poem, published in a folio form, with bizarre but original and impressive ornaments by BLAKE? At times, the pencil of the artist\* attains the sublimity of the poet: and it is amidst the wild uproar of the wintry elements—when piping winds are howling for entrance round every corner of the turreted chamber, and the drifted snow works its way into the window casement, however closely fastened—it is in moments LIKE THESE that I love to open that portion of the text of Young which has been embellished by the pencil of Blake. My friends will laugh... peradventure deride... but let us all be endured in these venial moments of hallucination. The soul of poetry itself (we are told) is fiction: and I would feign happiness at such moments. The poetical works of Young were first collected in 1741, 8vo. 2 vols. They have been since frequently reprinted: and a very good edition appeared in 1777, 12mo. with an

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\* A magnificent portrait of Mr. Blake, admirably painted by Phillips, and as admirably engraved by Schiavonetti, is prefixed to the edition of *Blair's Grave*. My friend Mr. D'Israeli possesses the largest collection of any individual of the very extraordinary drawings of Mr. Blake; and he loves his classical friends to disport with them, beneath the lighted Argand lamp of his drawing room, while soft music is heard upon the several corridores and recesses of his enchanted staircase. Meanwhile the visitor turns over the contents of the Blakēan portefeuille. Angels, Devils, Giants, Dwarfs, S..ints, Sinners, Senators, and Chimney Sweeps, cut equally conspicuous figures: and the *Concettos* at times border upon the burlesque, or the pathetic, or the mysterious. Inconceivably blest is the artist, in his visions of intellectual bliss. A sort of golden halo envelopes every object impressed upon the retina of his imagination; and (as I learn) he is at times shaking hands with Homer, or playing the pastoral pipe with Virgil. Meanwhile, shadowy beings of an unearthly form hang over his couch, and disclose to him scenes... such as no other Mortal hath yet conceived! Mr. Blake is himself no ordinary poet.

*living authors* here alluded to :—without pointing out the energy and variety of SOUTHEY, the pathos and ele-

index and glossary. The *Satires* of Young deserve to be more generally read ; and admiration will be nearly as general as the perusal. Dr. Johnson has given Young his full meed of praise, on all the subjects of his poetry.

Of AKENSIDÉ (the most perfect builder of our blank verse) I know of no edition entitled to particular commendation. Why are his *Pleasures of the Imagination* so little perused ? There are a hundred (I had well nigh said a thousand) electrical passages in this charming poem. The best edition of TOM WARTON's Poems, is that of 1802, Svo. 2 vols. by Dr. Mant—now Bishop of Killaloe. It is obtainable at a moderate price. There are copies on LARGE PAPER. “ Lives there the man,” who has a heart to feel, and an understanding to appreciate, who does not even hug the *Minstrel of BEATTIE* ?! Most sweet and soothing and instructive is that thoroughly picturesque and sentimental poem, throughout : while the stanza exhibits one of the happiest of modern attempts at that of the Spencerian structure. Of GOLDSMITH, all praise were idle, and censure vain. For simplicity, sweetness, and tenderness, he has YET no rival : and he is always perspicuous and correct.

Of COWPER, how shall I express myself in adequate terms of admiration !? The purity of his principles, the tenderness of his heart, his unaffected and zealous piety, his warmth of devotion, (however tinctured at times with gloom and despondency) the delicacy and playfulness of his wit, and the singular felicity of his diction, all conspire by turns

To win the wisest, warm the coldest heart.

Cowper is the poet of a well-educated and well-principled Englishman. “ Home, sweet home ” is the scene — limited as it may be imagined—in which he contrives to concentrate a thousand beauties, which others have scattered far and wide upon objects of less interest and attraction. His pictures are, if I may so speak, conceived with all the tenderness of Raffaelle, and executed with all the finish and sharpness of Teniers. No man, in such few words, tells his tale,

vation of CAMPBELL, the tenderness of WORDSWORTH, the delicacy of ROGERS, the vigour and picturesque

or describes his scene, so forcibly and so justly. His views of Nature are less grand and less generalised than those of Thomson : and here, to carry on the previous mode of comparison, I should say that Thomson was the Gaspar Poussin, and Cowper the Hobbima, of rural poetry. But a truce to all this. A thousand young readers can reason nearly in the like manner ; and will turn round and tell me that this is as tedious “ as a tale thrie told.” Be it however remembered, that the popularity of Cowper gains strength as it gains age : and, after all, he is the poet of our study, our cabinet, and our alcove.

Some twelve years ago, there appeared a periodical work under the title (I believe) of the *Poetical Register* ; and in it there was an article, said to have been written by the late Mr. Octavius Gilchrist, respecting the comparative merits of Thomson and Cowper. It struck me as a performance of considerable ability. Since then, the merits of Cowper have been frequently and ably described. I have before (p. 532, &c.) made honourable mention of a delightful article or two upon Cowper in the *Edinburgh Review*—and there has very recently appeared (in the 59th number) an excellent article upon the same subject in the *Quarterly Review*. But I am unwilling to overlook the notices of Cowper from the pens of Messrs. Campbell and Hazlitt. They are both admirable of their kind ; and to that of Mr. Campbell \* I

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\* In the viith volume of his *Specimens of the British Poets*, p. 337-396. This is the last time on which I may have occasion to refer to this work. My obligations to it, as the preceding pages attest, have been great ; and I consider the Essay, which occupies the first volume, as among the happiest specimens of didactic criticism. It is a sketch only, but the sketch of an experienced master. It has been said that “ none but a poet should criticise a poet.” Here is at least proof that a poet can criticise with discernment, taste, and vigour. The *fing*, at the close of it, against us poor “ Bibliographers,” might have been spared ; for had it not been for the black-letter enthusiasm of old Price, of the Bodleian Library, we had never seen Tom Warton’s magnificent History of our Poetry. “ Old Price” used to tell me, that he groped about in all directions for *Wynkyns* and *Pynsons*—and threw them in the way of Warton—who, at starting, was utterly ignorant of the nature of the country before him. Mr. Campbell has, I believe, received abundant aid from treasures of a similar description — without which his criticisms would have been

powers of SCOTT, the warmth and brilliancy of MOORE, the nervous brevity and point of CRABBE, the sweetness and purity of MILMAN, and the strength and sublimity of BYRON.\* In a future “ *Corpus Poetarum* ”

am indebted for more than one perusal, which has placed the character and merits of the poet most vividly and powerfully before me.

A word now for *editions*. But no: the TASK is endless and profitless. Obtain any one; inasmuch as they are obtainable at all prices and in all forms—and let engravings from the pencils of *Stothard* and *Westall* be seen in those of a choicer and costlier description. *Illustrations of Cowper*, by means of copper plates of the principal scenes described by him, have been favourably received by the public. But no instrument has executed such pictures like the pen of the Poet himself.

\* The poetry of Mr. SOUTHEY occupies not fewer than 14 volumes in crown octavo; and it embraces subjects of almost every description. *Thalaba* has long been, and will long continue to be, very generally known and admired. It was abundantly popular at the period of its publication. The *Curse of Kehama* is perhaps the greatest effort of the author's genius; but his *Roderic*, or the *Last of the Goths*, is that which seems to have received his most careful elaboration and finishing. It is a grand poem. *Mádoc*, though full of wild imagery, and with verse of occasionally uncouth structure, is not destitute of some of the most brilliant touches of the poet. I am not sure if Mr. CAMPBELL's *Pleasures of Hope* be not the most poetical production of the age. From the moment of its appearance to the pre-

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scanty and shallow. Of this beautiful Essay, THREE copies only were printed on paper of an imperial octavo size. One copy is in the possession of the publisher, Mr. Murray; another in that of Mr. Freeling; and the third in that of Mr. Hatfield, near Manchester. But the short biographies and criticisms, prefixed to each of the Specimens in the six subsequent volumes, have much interest and cleverness. The difficulty of *compression*, in many cases, is at times greater than can be well conceived. The account of Cowper, in particular, exhibits a more amplified specimen of biography and criticism. It is true that Mr. George Ellis, after Warton, led the way: but he is generally concise in the extreme, on comparison. The specimens of our earlier Poets, by Ellis (in three vols.) and Campbell, and of our later ones by Mr. Southey, (three vols. 8vo.) should be “ the Young Man's ” constant LIBRARY COMPANIONS. They will awaken a keen zeal, and tend to the cultivation of a pure taste, in those Writers, whose names can only perish with our language.

*Anglicanorum*," these successful Bards will be registered with all due pomp and ceremony . . . sufficient to

sent moment, the reading of it has always filled me with equal admiration of its plan, its melody, and powers of execution. It is full of genius and of noble conceptions—expressed in numbers at once polished and perfect. From the nature of the subject and of the stanza, his *Gertrude of Wyoming* could not be received with the same general acclamation: but it teems with passages which evince all the powers of the poet, and are worthy of the highest reputation of its author. In brief compositions, such as the Ode or Ballad — there is nothing, in the whole compass of our language, which has eclipsed Mr. Campbell's *Hohenlinden*, *Lochiel*, and *Mariners of England*. But here again, I am only telling a tale, told . . usque ad nauseam! It shall be repeated, however. These brief productions are among the the happiest efforts of the BRITISH MUSE.

The fame of Mr. WORDSWORTH was first established by his *Lyrical Ballads*, 1798, 1802, 12mo. 2 vols.: with additions and improvements in 1815, 8vo. two vols. The most important work was his larger poem of *The Excursion*, 1820, 4to. The third, the *White Doe of Rylstone*, &c. 1819, 4to. These, with *Peter Bell*, *the Waggoner*, &c. appear in the collected works of Mr. Wordsworth, published in 1820, 12mo. 4 vols. The Muse of this poet is of a singular cast and temperament. Objects the most simple, and themes the most familiar, are treated by her in a style peculiarly her own: but if these objects and these themes have been such, as, with a great number of readers, to excite surprise and provoke ridicule, this must have arisen rather in compliance with the tone of what is called fashionable criticism, than from an impartial perusal of the poems themselves. The purest moral strain, and the loftiest feelings of humanity, pervade the productions of Mr. Wordsworth: and these, at times, are united with so much sweetness of diction, and with such just and powerful views of religion, that *that* bosom must be taxed with insensibility which is impervious to their impression. The name of Mr. ROGERS will naturally awaken the recollection of the delight experienced from the perusal of his *Pleasures of Memory*: thus making this very *reminiscence* illustrative of the propriety of the title of the poem. That poem, conceived with so much delicacy and truth, and executed with so much care and polish, will MAINTAIN the reputation which it has ACQUIRED. It is a happy union of the sweetness of Goldsmith,

convince the latest posterity that the BRITISH MUSE neither slumbers nor sleeps ; that the age of improved

with the finish of Pope. It has gone through countless editions,\* and equally charms the young on the coming, and the aged on the parting, year. 'Tis a sort of staple commodity in the market of book-sellers. Of the remaining works of Mr. Rogers, his *Epistle to a Friend* (from Italy) is perhaps the preferable one. The last poem is entitled *Human Life*. Lord Spencer possesses a copy of it, with a drawing of the author's portrait, copied from that of Sir Thomas Lawrence, and with additional verses in the author's own hand which have never been published.

The name of SIR WALTER SCOTT calls forth a thousand sensations of admiration and delight : and happy the man, who, in the full vigour of life, and plenitude of reputation, can call such sensations forth ! The broad and " high way" to fame, which he has hewn out for himself, is strewn with no thorns, and surrounded by no unseemly sights, to wound the feet, or injure the eyes, of such who choose to walk in it. No *Upas* tree sheds its poison here. Criticism has wearied herself to exhaustion, in the exercise of her powers upon his multifarious productions. The founder of an original

\* It was first published in 1792, 4to. and was preceded by an *Ode to Superstition*, in 1786, 4to. Of the editions of the *Pleasures of Memory*, I prefer that, published in a crown 8vo. some twenty years ago, with beautiful engravings by Heath and others, from the pencil of Stothard. Nor was the pencil unworthy of the burin. A sweeter embellished book, altogether, cannot be seen: and if ever a morocco coated copy turns up, with brilliant impressions of the plates, I charge my " Young Man " to draw his sword, and fight gallantly for its possession. It is true that, of late, the pencil of the same artist has been employed on another edition — and not only his pencil but his *burin*. I allude to the recent impression, with wood-cut head and tail pieces by Mr. Stothard. These are doubtless creditable efforts of art—but are not the *heads* of the several figures almost uniformly *too large*? At any rate the paper and printing should have been worthier of the art. At the close of this sub note, let me be allowed to remark, that no name is dearer to an Englishman, in the annals of BRITISH ART, than that of STOTHARD. I say nothing of the " incomparable felicity of temper," and of the unsullied purity of conduct, of the Man. My business here is with his *pencil*: and let me advise the tasteful in these matters to secure all those editions of our Poets, Novelists, and Dramatists, in which appear beautiful engravings (in the good old times, when the *names* of engravers implied that the works before us were the works of their *hands*) from the designs of this gentleman, who, without flattery, is a very domestic Raffaelle in his way. A friend of mine possesses scarcely fewer than a THOUSAND specimens of this kind.

knowledge, of almost every description, is as favourable to the flights of fancy as to the deductions of School of Novelists, and by much and far the greatest among all those who have even happily imitated him\*—the Editor of *Somers's Tracts*, of *Sir R. Sadler's State Papers*, of the works of *Swift* and *Dryden*†....but all this is extraneous. Sir Walter is now before us as a POET. The first printed production of his muse, was, I believe, the ballad of *Glenfinlas*; which appeared in that very extraordinary but highly poetical miscellany, (of which the late G. M. Lewis,‡ was the Editor and partly author) called *Tales of Wonder*. Johnson says, that *Comus* was the dawn of *Paradise Lost*. Do I trace, in THIS BALLAD, much of the wild imagery and glowing diction which mark so emphatically the *Lay of the Last Minstrel*? That “*Lay*,” it was my good fortune to see, and to hear read, in MS. two years before its appearance in print. It is the most perfect and highly elaborated of all the author's pieces. The Introductions are things apart—of themselves—and, as bibliographers say, UNIQUE. In other words, they are exquisite. *Marmion* is, of all the Author's pieces, the most poetical—strictly so considered, throughout. It is full of PICTURES. Sunny lakes, snow-capt hills, moated castles, fields of battle, dungeon-scenes, halls, banqueting rooms, and caverns,—alternately filled with appropriate occupants—and these occupants or characters, such as Rosa, or Reubens, or even Titian, might not have disdained to embody in their unrivalled colours.

But the most popular of all his pieces was the *Lady of the Lake*; and perhaps justly so. The images are more pleasing and more familiar. The characters are less romantic. The plot is simple and

\* The Novels, of which Sir Walter Scott is the REPUTED AUTHOR, extend to 33 crown octavo volumes; and these, exclusively of the two last,—*St. Ronan's Well*, and *Red Gauntlet*. There is another edition, in demy octavo, which is also very beautifully printed.

† Of this edition, noticed at page 726 ante, the IXth and Xth volumes, containing annotations of a biographical character, are singularly instructive and entertaining. But of all successful pieces of editorship, on a smaller scale, that of Sir Walter's *Minstrelsy of the Scottish Border*, 8vo. 3 vols. is to my feelings the most so.

‡ HIMSELF a poet of no mean calibre. The ballads and little pieces, scattered throughout his novel of the MONK, were, in their day, the most popular things known. They were chanted in the street, and in the Drawing Room; while the subject of the most terrific, (“*Alonzo and Imogene*”) and many episodes in the novel, were represented on the Stage.

truth ; and that poetry, literature, and science, now seem to walk hand in hand with each other, on terms of the most familiar footing.

perspicuous. The conclusion is brilliant and happy. All the travelling world, the summer ensuing the publication of the poem, set off in carriages and four to visit *Loch Katrine* . . . which was here so exquisitely delineated . . . and which impressed itself upon our imaginations, like a picture composed with all the grandeur, and executed with all the glittering splendour, of Both. "Off" went the travellers, expecting, at every beat of bush and brake, to see a lady dart across the lake in her skiff of slender frame . . . But here, let me speak as I ought to speak, of the paintings of Mr. Cook, for the illustration of this exquisite poem. Greater praise need not be bestowed than to say they are WORTHY of the subject : and those who possess copies of the poem, with beautiful impressions of the plates from these paintings, possess what they should not hastily part with. There is no space to criticise *Rokeby*, the *Lord of the Isles*, the *Vision of Don Roderic*, the *Bridal of Triermain*, and other minor poetical productions. But, may I gently ask, whether the harp, which has sent forth such sounds, is "hung up on the trees" (by the waters of the Tweed) never to be taken down and restrung ? Or, are other pursuits, of a supposed more kindred character, to keep the "master's hand" occupied in them for life ? Is his "sweetly smiling and sweetly speaking Lalage" discarded for ever ?

The Odes, Epistles, Translations, and Ballads, of Mr. MOORE, are beyond all doubt of a first rate cast of character. The ease and felicity of the verse, exercised on palpably congenial subjects, have scarcely any thing to eclipse them in the tender pages of Tibullus or Catullus. These subjects are usually bacchanalian and amatory, but more frequently the latter. They are at times too impassioned and highly wrought : but an author at twenty is not as an author at forty : and although the "albescens senectus" of Horace has not yet begun to whiten the hairs of Mr. Moore, yet he has shewn, in the poetry selected for the *Irish Melodies*, and more so in his celebrated *Lalla Rookh*, how beautifully the feelings of a delicate passion can be conveyed in language of the most brilliant and powerful description. I might refer to half a score of able reviews of this Poet's work, and especially to that of *Lalla Rookh* in the *Edinburgh* of 1818 ; but

Yet, "a parting word." Here is my "Young Man" about to embark for foreign climes—about to under-

there is no need of it. The "*Paradise and Peri*," (in this last mentioned poem) is, for subject, sentiment, and melody of versification, of a most delightful description. There is a sort of full flowing tide of spirits, and a classical gaiety of heart, about all the lighter productions of Mr. Moore's Muse ; and there is hardly any one species of our verse but what he has successfully cultivated. But his muse, even in these shorter productions, is capable of uncoiling and rousing herself, as it were, for attacks of tremendous severity. I speak of *one* production, *attributed* to his pen, which, as I saw it in a morning paper, and in common with a thousand other readers, fully justifies this remark.

How shall I describe the poetry of Mr. CRABBE ?—original, terse, vigorous, and popular. He is the Hogarth of modern bards : or rather, I should say, if he display Hogarth's power of *conception*, his pictures are finished with the point and brilliancy of *Teniers*. Every body reads, because every body understands, his poems : but the subjects are too frequently painful, by being too true to nature. Still life, and active life, in nature, are palpably different objects to execute. You cannot copy too closely the mountains, lakes, trees, meadows, glens, and waterfalls, of one of her grandest pieces of scenery. Hence Claude Lorraine, Gaspar Poussin, and Salvator Rosa, became what they were : but if crowded allies of squalid wretchedness be entered, and the tattered garment, drunken riot, and desperate gambling, of its occupants described, you become a Hemskirk and Brauwer in poetry. I do not say that Mr. Crabbe *always* describes such scenes, or the first comparison above instituted would be incorrect. On the contrary, we have now and then, and even *frequently*, bright and beautiful bits of composition—on which the eye loves to rest, and the mind to meditate : while, in the tale of *Sir Eustace Grey*, there are reaches of thought, and touches of execution, which go thrillingly to the heart. Mr. Crabbe, like indeed every living poet just mentioned, is a legitimate ENGLISH CLASSIC . . . and I must have the recent edition of his Works, in three or five octavo, or eight duodecimo, volumes, on the shelves of both the "Young" and the "Old."

The Rev. Mr. MILMAN has with great judgment, selected that walk in poetry which reflects credit and honour upon his profession. His

take a long sea voyage—and to dwell under a torrid, or a frigid zone. His passage is taken: and the muse has been nine years only before us; but, during that period, her step has been progressive, and her achievements have been crowned with applause. She made her debut in *Fazio*, a tragedy; a composition full of brilliancy and force—although not calculated for the stage. In *Samor*, *Lord of the Bright City*, there was, perhaps, less energy, but a more equal and stately flow of verse and of imagery. Parts of this poem are prodigally rich and effective. Next came *The Fall of Jerusalem*; which quickly caught the public attention, and was crowned with the most general applause. The subject had strong hold upon our sympathies. Interwoven with Sacred Writ, and predicted in the most minute and touching language by the Saviour of the World, where is the Christian who is callous to the mention of it? Mr. Milman has treated it with complete success. *Belshazzar*, if it be less popular, is to the full as poetical. The opening is, to my mind, sublime. Indeed, what subject could possibly excite stronger emotions in the soul of a poet, and in one versed in scriptural lore, than that of the *Downfall of Babylon*?\* As a whole, I consider this to be a masterly and successful performance. But THE BIBLE is full of subjects appropriated to the exercise of the Muse's lyre—and can that of Mr. Milman continue LONG silent? How comes it to pass that, in the text, I have omitted the name of the hapless, but incomparable BURNS?—the great Master of LYRICAL composition, in its purest and most intelligible sense. His ballads, on the simplest, sweetest, and most powerful subjects, are beyond all competition; and the strains of love, friendship, and patriotism, by turn take possession of the heart. No Library can, in any sense, be said to be complete without Dr. Currie's edition of his works, in four vols. 8vo.: obtainable for about 1*l.* 18*s.* There is another edition, with the *Reliques*, in 5 vols.

And now, in the last place, for the “strength and sublimity of BYRON.” The ink, which was shed in the composition of these few

\* As painting and poetry are SISTER ARTS, one naturally calls to mind Mr. Martyn's wonderful picture of the feast of Belshazzar. It set all criticism at defiance . . . by overwhelming it with its extraordinary combination of grouping and colouring. Some time after, the same artist represented the assault of the city by the army of Cyrus; in which the hanging gardens, and fountains, and terrace of Babylon, were surprisingly conceived and executed.

“ *Good Intent* ” must leave Gravesend by the end of the week. He has no time to search the catalogues of booksellers, or to attend the book-sales of Messrs. Sotheby, Evans, Stewart, and Saunders :—while his

last sentences, is scarcely dry, when intelligence has reached us of THE DEATH of this nobleman—cut off in his 37th year. “ He should have died HEREAFTER.” On his own account, and on that of the public, such an event had been desirable. His memory would have been embalmed in fonder regrets, and posterity might have seen how the efforts of a later muse had atoned for the indiscretions of earlier days. But he has expired in foreign parts, self-expatriated, and without any such REDEEMING effort of his pen. The history of Lord Byron’s poetry is not a little curious and interesting ; and even his best friends must allow that NO MUSE ever took such pains to tarnish and blast the laurels which had so thickly encircled her brow. Lord Byron was the assassin of his own fame, and seemed to glory in the deliberate act of assassination. After having delighted and astonished the world by the variety, beauty, strength, and sublimity of his productions—after having broke in upon us by his *Child Harold*, with a lustre and power, such as, since the days of Milton and Dryden, we had not witnessed . . . while the brilliancy of his *Giaour*, the tenderness of his *Bride of Abydos*, the pathos and finish of his *Corsair*, the genius of *Manfred*, and the strength of *Lara*, alternately rivetted our attentions and won our hearts . . . after having accomplished these splendid and enviable efforts—and with a facility (witness, the gaiety of his *Beppo* !) which left all competition far behind.—the Author, in the FULL BLOOM and pride of his reputation, chose, in an evil hour, and most unwittingly even for the maintenance of his fame, to exercise his talents upon a subject—which, in our boyish days, was known only as the vehicle of dramatic horror and wonder. Those who had seen the late John Palmer play *Don Juan*, and march, after his stately fashion, across the stage, in a shower of fire . . . haunted by black demons with blazing torches—little thought that, on such a subject, the genius of Lord Byron would have issued periodical cantos, replete, it is true, with passages of extraordinary splendour and power, but debased with a far greater proportion of what was vulgar, common place, and indecent. Latterly, indeed, these cantos became intolerably dull, and found few readers. It is

heart beats, and his imagination fires, with the hope of possessing good texts of all the poets just enumerated, impossible to contemplate such a mixed and melancholy picture of the human intellect, without calling to mind the powerful language of Young—in his *Complaint*.

When I behold a genius *bright and base*,  
 Of *tow'ring talents and terrestrial aims* ;  
 Methinks I see, as thrown from her high sphere,  
 The glorious fragments of a soul immortal,  
 With rubbish mix'd, and glittering in the dust.

In a less elevated, but equally just point of view, are the sentiments of Dr. Nott, the last editor of the *Poems of Lord Surrey and Sir Thomas Wyatt*; which I subjoin below.\* Of the TALENTS of the author who has drawn forth these remarks, there can be but one opinion. They were of the very highest order of a poet. The fastidiousness of criticism may object to the frequent repetition of the same misanthropic sentiments, and the frequent introduction of the same gloomy unsocial personages, but this is only to admit that ALL great geniuses, whether poets or painters, are necessarily mannerists—and Lord Byron is now the Michel Angelo Caravaggio, and now the Spagnoletto, of modern Bards. The spleen and sophistry that marked the notes of the earlier Cantos of Child Harold, broke out with uncontrolled bitterness in the text of the Third Canto of the same poem; where the HERO of Waterloo† is not mentioned by name.

\* “ He, who placed in an exalted rank, stoops to palliate vice, in his writings, and is base enough to give, by the seductive charms of *poetry*, a fatal currency to immoral sentiments, and irreligious opinions, must not expect, like *SURREY*, to be hailed with the applause of after ages. He, when the short triumph of a delusive popularity is closed, shall be deservedly condemned in the just judgments of mankind, as one who has been guilty of a double breach of duty: as one who has wilfully degraded himself as a rational being, and has abused the confidence, at the same time that he disappointed the hopes, of society.” Vol. i. p. cxxxv.

† Very different from the capricious conduct of this Bard, was that of many of the most respectable and active Members of Opposition in the House of Commons. I remember being in the House, on the second reading of the grant of 200,000*l.* to the Duke of Wellington, for his incomparable military talents and individual bravery, on the tremendous day of Waterloo—when Mr. Whitbread got up, and gave a loose to those feelings which did him infinite honour. He declared, that, in all the pages of antiquity, he knew nothing like the heroic conduct and self-devotion

and of others, of whom there was no room for the notice. These are to cheer him on his passage, and

Admiration of the conquerors, in that mighty battle, seems to have been absolutely exchanged for a whining sympathy for the vanquished; and Ney, who was a bluff, brave soldier, an indifferent General, and a flagrant traitor, is honoured with a *parainetical* Ode! By what infatuated and inverted order of reasoning (it may be asked) is *that—THE LOVE OF OUR COUNTRY*—to be *praised*, as applicable to the Greeks and Romans of old, which, with Englishmen, is to be *despised* and set at *nought*?! One has scarcely patience to give such a subject a thought: but vanity, an insane, devouring vanity, was the fundamental, stirring principle of the poet's conduct. Of OTHER aberrations of the same perverted mind, it is not my province to speak: but the darker the veil that is drawn over them, the wiser and more humane will be the plan pursued.

I return to Bibliography. All the poems of Lord Byron before enumerated, with his *Prisoner of Chillon*, *Parisina*, &c. have been variously and beautifully published by Mr. Murray, the proprietor of these works. Among these publications, an edition in five crown octavo volumes is accompanied by delightful illustrations, from the pencils of Westall and Stothard. Indeed, of all modern and embellished works of a similar description, there is none to my knowledge which surpasses it. The engraving in the *Corsair*, by W. Finden, and that in the *Bryde of Abydos*, by C. Heath, seem to contend with each other for the mastery. I have seen several beautiful sets of this edition, of which the plates were worked off on India paper, sparkling in the white calf, or curiously chosen morocco, and glittering gilt tooling, of Charles Lewis. And well do they deserve such an attire.

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of the Commander in Chief—throwing himself into his squares, and resolving to perish or to conquer with his men. There was but one voice, one heart, one soul, throughout the debate. And so, in the *CHAMPION*, a Sunday Newspaper, edited I believe by the late unfortunate Mr. Scott. In the leading paragraph of his paper, (and Scott was a Whig) he described, and expatiated upon, this victory, in a style, which, as a writer and an Englishman, redounded to his lasting praise. It was reserved for the muse of *BYRON* to breathe poison upon that altar, which others had encircled with the garlands of victory. But these garlands have not lost one particle of their freshness, nor one tint of their colour!

to delight and instruct him when domiciled in Lapland, in Demarara, or Delhi. What shall he do? The answer is obvious; the line of duty is plain and practicable. Fortifying himself with the single volume of Dr. Aikin's *Select Works of the British Poets*, he must lay in a stock "of Chalmers's *Edition of their Entire Works*;" beginning with Chaucer and ending with Cowper.\* Or, if he prefer smaller volumes, em-

If the names of SOTHEBY and LISLE BOWLES have been omitted in the above text-roll of living authors, it has not been from any want of respect for their character, or from want of due admiration of their talents: but the former is known chiefly as the translator—and the happiest translator we possess—of the *Georgics of Virgil* and the *Oberon of Wieland*: charming productions; breathing almost all the beauty and raciness of original compositions. Mr. Bowles has secured a lasting reputation as a writer of *Sonnets*; and of these Sonnets, few are more soothing, or sink deeper into the heart of a son of Alma Mater, than that upon a distant view of Oxford. I would say a word for MONTGOMERY: a name, dear to the Muse of the present day. But . . . read what has been said of his sweet poetry in the 6th vol. of the *Quarterly Review*, p. 405. The reputed author of that review is Mr. Southey; and the specimens selected prove the justness of the encomiums bestowed. Delicacy, tenderness, and a sacred feeling of the highest order, mark the effusions of Montgomery's highly cultivated muse.

\* Before I speak of the MAGNUM OPUS of Mr. A. Chalmers, I will say a word about Dr. Aikin's performance. It is a handsome octavo volume, professing to be a work "entirely new, comprising within a single volume, a chronological series of our classical poets, from Ben Jonson to Beattie, without mutilation or abridgement. The contents are so comprehensive that few poems, it is believed, are omitted, except such as are of a secondary merit, or unsuited to the perusal of youth." I give it an unqualified recommendation to the youth of both sexes.

The work of Mr. Chalmers is comprised in 21 royal octavo volumes, commencing with Chaucer and concluding with Cowper: and containing the labours of ONE HUNDRED AND TWENTY-SEVEN

bellished with cuts, let him entrench himself behind the 100 tomes recently published of what is called

English Poets, besides the translations which follow:—Pope's Homer's Iliad and Odyssey, Dryden's Virgil, Dryden's Juvenal, Pitt's Virgil's *Æneid* and Vida, Francis's Horace, Rowe's Lucan, Grainger's Tibullus, Fawkes's Theocritus, Anacreon, &c. Garth's Ovid, Lewis's Statius, Cooke's Hesiod, Hoole's Ariosto and Tasso, and Mickle's Lusiad. These translations occupy the *last three* volumes of the collection. The *eighteen preceding* volumes contain the following poets, chronologically arranged, with their Lives by Dr. Johnson, with additional notes; and with NEW LIVES by Mr. Chalmers,

Addison,	Cunningham,	Hughes,	Sheffield,
Akenside,	Daniel,	Jago,	Shenstone,
Armstrong,	Davenant,	Jenyns,	Sherburne,
Beattie,	Davies,	Johnson,	Skelton,
Beaumont, F.	Denham,	Jones,	Smart,
—, Sir J.	Dodsley,	Jonson,	Smith,
Blacklock,	Donne,	King,	Somerville,
Blackmore,	Dorset,	Langhorne,	Spenser.
Blair,	Drayton,	Lansdowne,	Sprat,
Boyse,	Drummond,	Lloyd,	Stepney,
Brome,	Dryden,	Logan,	Stirling,
Brooke.	Duke,	Lovibond,	Suckling,
Broome,	Dyer,	Lyttelton,	Surrey,
Browne,	Falconer,	Mallett,	Swift,
Butler,	Fawkes,	Mason,	Thomson, J.
Byrom,	Fenton,	Mickle,	—, W.
Cambridge,	Fletcher, G.	Milton,	Tickell,
Carew,	—, P.	Moore,	Turberville,
Cartwright,	Garth,	Otway,	Waller,
Cawthorne,	Gaseigne,	Parnell,	Walsh,
Chatterton,	Gay,	Phillips, A.	Warner,
Chaucer,	Glover,	—, J.	Warton, J.
Churchill,	Goldsmith,	Pitt,	—, T.
Collins,	Gower,	Pomfret,	Watts,
Congreve,	Grainger,	Pope,	West,
Cooper,	Gray,	Prior,	Whitehead, P.
Corbett,	Green,	Rochester,	—, W.
Cotton,	Habington,	Roscommon,	Wilkie,
Cotton, Dr.	Halifax,	Rowe,	Wyat,
Cowley,	Hall,	Savage,	Yalden,
Cowper,	Hammond,	Scott,	Young.
Crashaw,	Harte,	Shakespeare,	

*Dr. Johnson's Edition of the Poets* : of which however there are impressions in almost all forms and varieties.\*

Such are the contents of this invaluable Collection of legitimate English poetry. The Editor confesses, in a frank and manly manner, (p. viii.) the obligations he has lain under to Collectors of our old English poetry; and particularly to the treasures imparted by the library then in the possession of Thomas Hill, Esq. His rarest volumes (he says) were lent to him with a ready confidence and kindness that demanded his sincerest thanks. He also enlists the names of Messrs. Heber, Park, and Sir Egerton Brydges, among his benefactors, in a similar manner. A copy of this work, handsomely bound in calf, may be had for twenty-five guineas: about the sum that was given for a dingy and imperfect copy of a small volume, called *Robinson's Handful of Pleasant Delights*, 1584, 12mo.! Consult page 691 ante. Whereas here, there is a *stomach-full*—not for a day, or a year; — but for a succession of years — and at the same price. Surge, age, eme. !

\* Among the more recent ones, *that* printed so “daintily” by Mr. Whittingham, at the Chiswick press, is exceedingly beautiful: but my reader may be in possession of one of the minnow tribes of editions, published twenty or thirty years ago, with Bell’s plates, or those by Cook, in Paternoster Row—in which the young pencil of Kirkman was so beautifully exercised. It is said that Mr. Cook made his fortune by the impression; and built a sort of baronial mansion in Epping Forest, whence he overlooked the surrounding country. But I believe that a set of the *NOVELISTS*, published by the same bookseller, must be *added* to the causes of the erection of this baronial mansion. By the by, what a truly beautiful and inviting set of the *best Modern Novelists*, has been recently published in 50 volumes, small 8vo.! Away with them, on ship-board—along with the *POETS*, and the set of *ESSAYISTS* noticed at p. 606, ante. Away!—

“lenis crepitans vocat Auster in altum.”

## ITALIAN POETRY.

Delightful as is THIS province of the Belles Lettres—and fashionable as is now become the study of Italian Poetry in this country—the reader will perceive, when he looks at what has gone before, and what is yet to follow, that my account must be necessarily brief, jejune, and unsatisfactory. With Quadrio, Haym, and Ginguené at their elbows, why will not some well read Italian bibliographer give us a portable volume to instruct us in the choice of the rarest and best editions of the great Italian Writers? The book-treasures and the knowledge of SEMPRONIUS\* are great... and there are hands enough for such a work. Will Mr. Singer give the subject a second thought? Meanwhile, what might not the reading and the critical tact of Mr. Foscolo† supply?

\* This I apprehend must be the same gentleman who is introduced in the ninth day of the *Bibliographical Decameron*, vol. iii. p. 38.

† Mr. FOSCOLO is about to publish the texts of Dante, Petrarch, Ariosto, and Tasso, with the *Orlando Inamorato* of BOIARDO, reformed by Berni, in twenty *crown octavo* volumes: beautifully printed, and vendible at 12s. the small paper, and 18s. the large. To these, it is proposed to add the most elegantly published edition of the *Decameron* of BOCCACCIO (by the same Editor) in three vols. of a similar size, adorned by plates from the designs of Mr. Stothard. Notices of the best MSS. and best editions of each author will be incorporated. Here is therefore a cheering prospect for the young and ardent student in ITALIAN LITERATURE. The publisher and proprietor of this work is Mr. Pickering, of Chancery Lane.

I begin with DANTE ; but first entreat the reader to peruse with attention a masterly review of the talents and character of this great *Father* of Italian poetry which appeared in the 60th number of the *Edinburgh Review*, published in 1818. The reputed author is the gentleman whose name is last mentioned. And again, to follow up this course of reading, let him peruse with the closest attention the reviews upon *Petrarch* and *Tasso* (by the same hand) which appeared in the xxist. and xxivth. volumes of the *Quarterly Review*. It is difficult to pronounce to which the palm is to be tendered. Such articles, full of intelligence, and entirely exempt from personal vituperation, are the very joy of one's heart to peruse.

But where are the editions of DANTE ? Those only which I deem it necessary to point out to the particular attention of the reader, are as follow. Of the earlier and more precious editions, obtain the *three* of the date of 1472, mentioned below ; \* but, rarer than either, is that of TUPPO — still a desideratum in the wonderful list of early Dantes in the SPENCER LIBRARY. It seems to have escaped Brunet ; and the only copy of it which I ever saw is in the Royal Library.

\* Of the first three editions, that of Jési is by much the rarest : but Mr. Salvi informs me that Lord Spencer's copy, so minutely described in the *Bibl. Spencer*, vol. iv. p. 103, wants an introductory epistle, of two leaves, by the printer, Frederic of Verona. I will not fix the price of such a book under the sum of thirty guineas. The Foligno impression is called the FIRST EDITION of Dante ; and a facsimile of the type may be seen in the authority last referred to. A good sound copy of it (which is by no means common) is worth twenty guineas. The second edition printed at Mantua may be worth about 12*l.* 12*s.*

at Stuttgart.\* Of course, the very curious in *graphic lore* will beat every bush, and scale every acclivity, to obtain as perfect a copy as may be of the famous commentary of Landino, with the plates of *Baldini* after the designs of *Boticelli*. 'Tis of the date of 1481, and is altogether a grand volume,†

Get the first *Aldine* edition of 1502—UPON VELLUM,

\* This edition is described in the *Tour*, vol. iii. page 143-4. It is tremendously scarce; and I know of no copy of it in England. Let me just remark, that the *Naples* edition of 1477, in all probability printed by *Moravus*, is also of extreme rarity; nor was it till Lord Spencer had purchased the Cassano Collection (*Bibl. Spencer.* vol. vii. page 44) that a copy of it found its way into the library at St. James's Place.

† Let ALL copies of this celebrated volume bow their heads before that in the Public Library at Munich, that in the Imperial Library at Vienna, † and that at Spencer House! — for each of these possesses TWENTY COPPER PLATES!! May I say, that the bibliographical history of this book is well nigh exhausted in the *Bibl. Spencer.* vol. iv. p. 108-115? — where also appear fac-similes and sundry anecdotes. And pray, gentle reader, consult Mr. Ottley's *History of Engraving*, vol. i. page 415-425 for the best description extant of the plates—together with an admirable fac-simile of that prefixed to the XIIth Canto. As to the PRICE of this book, that depends entirely on the number of the *Engravings* found in the copy. Lord Spencer's duplicate, which contained xix plates, was sold for 52*l.* 10*s.* The purchaser was George Hibbert, Esq. This book is usually found with cuts to the first two Cantos; and in this state I apprehend that I have seen upwards of twenty copies. Mr. Payne marks one, in such condition, at 2*l.* 2*s.* As this is a volume upon which Collectors of Prints fasten their fangs, the "Young Man" must expect to find it frequently in a very dismantled condition. It is usually a book of magnificent amplitude of margin; and it exists in the Magliabechi Library UPON VELLUM.

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‡ See *Tour*, vol. iii. page 291, 518.

if you can : the two rare *Venetian* editions of 1512, and 1586 : the splendid impression superintended by *Zapata de Cisneros*, in 1757, &c. 4to. five vols. : and, perhaps passing over the rival editions of *Bodoni* and *Mussi*, content yourself with the useful one under the editorial care, and with a commentary, of *Balthasar Lombardi*—first published in 1791, and afterwards in 1815, 4to. 3 vols.\* But, at this moment, editions are

\* First for *ALDUS*. His Majesty, Earl Spencer, and Mr. Grenville possess the first edition of 1502, UPON VELLUM. Such a volume, if in fine condition, is worth seventy-five sovereigns. Messrs. Payne and Foss mark a "very large copy, slightly stained," upon paper, at 1*l.* 11*s.* 6*d.* The Venetian edition of 1512, 4to. by *Scagnino da Trino*, is worth three or four guineas if in fine condition. It has cuts of no despicable description. That of 1586, 4to. by *Giolito da Trino*, presents itself to us in a tempting form in the recent catalogue of Messrs. Payne and Foss ; namely, on "large paper, scarce edition, very fine copy, red morocco, gilt leaves"—and all for 4*l.* 4*s.* ! The sumptuous edition of 1757, in five quarto volumes, is indeed thought by some to be the *best* of the entire works of Dante. Brunet vol. i. page 496, is minute and instructive. But there are copies on **LARGE PAPER** of a folio size—with the plates struck off in different coloured inks—and some, in "cameo gris." These are considered among the **GREAT GUNS** of a collection of Italian poetry—and they make a tolerably loud report at book-sales. A copy of this kind was purchased by Messrs. I. and A. Arch. for 37*l.* 16*s.* at the sale of Col. Stanley's library : but I remember the late Mr. Mackinlay once asking an accidental customer not less than 60*l.* for a similar copy, bound in vellum. The gentleman flew out of the shop as if bitten by a centipede. Mr. Payne marks the ordinary copy in 4to. "very neat in russia," at 7*l.* 7*s.* This copy cannot be long without a purchaser.

At Althorp are found, in russia bindings, all the splendid Dantes by *Bodoni* and *Mussi*. They stand among the grenadier file of Italian poetry. Raphael Morghen's portrait accompanies that of *Mussi*, 1809, folio, 3 vols.—and what a portrait it is ! But in the early editions of the xvth century, you often get splendid miniature illuminations.

being printed in Italy—and that at Florence, in four folio volumes, is to be adorned with one hundred and twenty plates. All this is truly delightful. When nations continue to make these demonstrations of attachment and respect, to the great authors of their country, the period of barbarism is at a remote distance.

PETRARCH will occupy our attention for a very short time. Get possession of *Antonio Marsand's* famous edition of this poet, published at *Padua*, in 1819, 4to. two vols.; and you not only possess the best text, and the most sensible annotations, but a complete *Biblioteca Petrarchesca*—or an account of all the editions and literary history of the Poet.\* But my “Young Man”—he, peradventure, who like Petrarch, may love to write SONNETS to his Mistress’ “eyebrow” by the side of haunted stream in lonely dell—ought to know *something* about these editions in these pages. Petrarch first appeared from the press of *Jenson* in 1470. In the library of St. Marc there was a copy of it

ations of the head of the Poet; and a fine one of this kind is in Lord Spencer’s copy of the Mantua edition of 1472. The edition of 1815, 4to. 3 vols. is worth about 2*l.* 12*s.* 6*d.* But if the “Young Man” stumble upon that of 1818, 8vo. 3 vols. of which *Biagioli* is the Editor, let him distinguish between the admiration of the Editor and the intelligence of the Commentator.

\* The ABBATE MARSAND published his valuable edition of Petrarch on fine vellum paper at the price of 6*l.* 6*s.* in boards: but there are twelve copies on FINE PAPER, proof impressions of the portraits of Petrarch and Laura, engraved by Raphael Morghen. That of Laura is of excessive delicacy and beauty: that of Petrarch, is very strange and uncommon—approaching, what may be called, “the quizzical.” Of course, every Italian scholar, having “means and appurtenances to boot” rejoices to place these truly classical volumes in a coating of morocco upon his shelf.

UPON VELLUM: but, of all the collections of editions the Poet, none for rarity and choice come up to that at Spencer House. The *Laver* impression of 1471, and that of *Achates* at Basil, 1474, are much the rarest of the *Fifteeners*.\* *Aldus* printed Petrarch four or five times — in 1501, 1514, 1521, 1533, and 1546. Many are the curious and covetable impressions of the poet during the sixteenth century; but if you have that of 1556, 4to. 2 vols. or that of *Beccadelli*, 1799, 8vo. 2 vols. or that of *Zotti*, 1811, 12mo. 3 vols—provided you have not Marsand's—you have good reason to be satisfied with the possession of a correct and critical edition.†

\* Earl Spencer, Mr. Grenville, Mr. Heber, and Mr. Hibbert, are strenuous contenders for fine copies of early Petrarchs, and especially for those of 1470 and 1473, by *Jenson*. The latter gentleman has the second UPON VELLUM: a noble volume. But neither of the three must hope for the *Zarotus*, of 1473, or for that of *Arnoldus de Bruxella*, 1477—and least of all must they set their hearts upon those of *Laver* and *Achates*, above mentioned. Brunet and Marsand had not seen a copy of the latter; each referring exclusively to the *Bibl. Spencer*. vol. iv. p. 139, for the first particular description of it. And yet I had the good fortune to rummage out another copy of this exceedingly rare edition, in the library of Göttwic monastery, near Vienna. See the *Tour*, vol. iii. p. 429: I cannot pretend to affix PRICES to the early editions of Petrarch; but the *Jenson* of 1470, may be worth 25*l.*; that of *Laver*, 1471, 50*l.*; and those of *Zarotus* and *Achates*, 45*l.* each. The *Padua* of 1472, if fine and perfect, must not steal from beneath Mr. Evans's hammer under thirty guineas.

† An English bibliographer may run distracted, in this country, in hunting out, and caressing, *Aldine Petrarchs UPON VELLUM*! Here is his Majesty, in the first place, with the editions of 1501, 1514, and 1533, in that state: Earl Spencer follows, with those of 1501 and 1533; the Duke of Devonshire riots (as he well may) in his lovely copy of the second of 1514 (from the Paris Collection)—so particu-

ARIOSTO is the third in this small, but splendid group, of Italian poets: and perhaps equal to either in genius, and superior from the originality and powerful interest of his work. Ginguené, who has devoted one third of the 4th volume of his *Histoire Litéraire d'Italie* to an account and analysis of the *Orlando Furioso*—and who has exhausted the subject of criticism upon it—calls the author THE IDOL of the Italian Nation: and when Mr. Foscolo favours us with his philological remarks upon him, we shall, in all probability, have abundant reason to admit the propriety of this designation. But my business is with the *Editions of his Works*. The Catalogues of the Libraries of our principal Collectors, and those of our principal Booksellers, teem with numerous editions of this fascinating Poet—which prove what a *favourite* he is with the English.

Of the first edition of 1516,\* I know but of three co-

larly described in the *Bibliog. Decam.* vol. ii, 365,;) see also pp. 347, 369, 371) and that in the Cracherode of 1501—the GRANDEST copy of the whole. Sir M. M. Sykes had that of 1501 imperfect. But enough. Brunet will supply further particulars. Many, indeed, are the curious and rare editions of the sixteenth century. A most superb copy of that of *Rovillio*, 1574, 18mo. richly ornamented in old red morocco binding, with the two suppressed leaves, which are frequently wanting, was sold for 10*l.* 10*s.* at the sale of Col. Stanley's library. The previous editions of *Rovillio* are 1550-1. Mr. Heber possesses the *Giunta* of 1515, in an imperfect state, UPON VELLUM. The edition of 1756, 4to. 2 vols. by *Castelvetro* is worth about 1*l.* 1*s.* per volume, in good binding. It was sold on large paper, for 11*l.* at Col. Stanley's sale; but Mr. Payne marks it in that condition for 4*l.* 4*s.* fine copy in russia. *Beccadelli* is worth 1*l.* 1*s.* and *Zotti* about the same sum.

\* The reader may not object to run his eye over the eight pages

pies : that in the library of Earl Spencer, the second in the Royal Library at Paris, and the third in the Royal Library at Dresden. Some few editions, of most uncommon rarity, (specified below\*) precede the famous

in the *Ædes Althorpianæ*, vol. i. p. 156, &c. which are devoted to an account of the editions of Ariosto, in the sixteenth century, to be found in the library at Althorp. Subsequent considerations have confirmed me in the opinion, that no edition of 1515 EXISTS. Quadrio, vol. iv. p. 556, speaks hesitatingly and doubtfully of such an edition, by Mazocco, "coll' assistenza dell' Autore." Orlandini, in his folio edition of 1730, commences, it is true, his copious list of the impressions of the Poet, with that of 1515, as if it were printed by Lewis Mazzoco : but it is a mere conjectural statement. The point has been pretty fully mooted in the *Bibliogr. Decameron*, vol. i. p. 285-6.

\* Among these rarer editions, those of 1521, 1527, and 1528, each in quarto, may be considered as taking a decided lead ; and those who will consult Mr. Evans's copious and satisfactory note, attached to the copy of this *last* edition, which was in the collection of Colonel Stanley, may satisfy themselves of the importance of its acquisition. The Duke of Devonshire became its purchaser—but not below the sum of SIXTY GUINEAS ! The chief merit of this impression consists in its being the *only* one, after the first, which faithfully represents its text. But neither of these editions contains the *entire* text of the poet. The COMPLETE 46 Cantos (the preceding impressions having only 40) appeared in the very rare *Ferrara* edition of 1532, 4to. which must, in all respects, be considered as the TRUE parent text of the *Orlando Furioso*. Apostolo Zeno places it above every one for accuracy ; and such is its rarity, that I know of only three copies of it in this kingdom : that in the library of His Majesty, Earl Spencer, and Mr. George Hibbert. The latter copy is indeed "de toute beauté." Brunet notices a copy UPON VELLUM in the public library at Vicenza.\* Mr. Grenville possesses what may be considered as a UNIQUE impression ; that of *Milan*, 1539, 4to. printed

\* Whether this copy was, or was not, the IDENTICAL one offered for sale to a distinguished Collector in this country, I cannot take upon me to affirm. Most

one with the cuts of *Porro*, in 1584, 4to. : after which we may satisfy ourselves with the splendid impression of *Zatta*, in 1772—or the more exquisite one of *Baskerville*, of 1773, with the cuts of Bartolozzi—\* or, with

by *Scinzenzeler*. It is not noticed by any Bibliographer. What is singular, although 46 cantos had been printed seven years before, the edition of 1539 is only a reprint of that of 1521, which contains but 40. It is of excessive rarity, it must be admitted. Of the *Giolito* editions, I am not sure whether that of 1542, 4to. be not the first. A copy of it UPON VELLUM is in his Majesty's library. The preferable edition seems to be that of 1551, 8vo. with pretty cuts. A beautiful copy of it was purchased by Mr. Vesey Fitzgerald at the sale of Col. Stanley's library, for 7*l.*

The catalogue of Messrs. Payne and Foss contains scarcely fewer than *thirty* articles or copies of editions of the *Orlando Furioso*. For the libraries of private collectors, those of Earl Spencer, Mr. Grenville, Mr. R. Wilbraham, Mr. Heber, and Mr. G. Hibbert, are probably the most richly furnished with the same articles. Mr. Hibbert has an extraordinary copy of the *Aldus* of 1545, 4to.

\* Concerning the edition of 1584, 4to. with the cuts of *Porro*, consult the *Ædes Althorp*. vol. i. p. 163. Messrs. Payne and Foss mark a "fine copy, red morocco, gilt leaves, complete with the plate to the 34th Canto," at 9*l.* 9*s.* A similar copy produced 16*l.* 16*s.* at the sale of Col. Stanley's library. The pompous edition of *Zatta*, of 1772, in eight folio volumes, was, I believe, printed expressly for the famous Earl Bute; in whose library at Luton, some fifteen years ago, I saw a copy of it UPON VELLUM. The graphic embellishments of this useless edition, are justly pronounced to be "très médiocres" by Brunet. I never see, or even think of, the lovely edition of *Baskerville*, of 1773, 8vo. 4 vols., without the most unmixed satisfaction. Paper, printing, drawing, plates—all delight the eye, and gratify the heart, of the thorough-bred bibliomaniacal *Virtuoso*. This edition

certain it is, that 100 guineas were offered for it: but on the intelligence of Lord Spencer's intended visit to Italy, the very noise of his Lordship's chariot wheels should seem to have raised its price—which, then, was pushed up to THREE HUNDRED GUINEAS! The volume remains where it was.

fewer pistoles in our book-bag, we may rest well contented with the accurate edition of *Molini*, in 1788 ; or if spectacles *must* bestride the nose of my "older" reader, with the *Milan* impression of 1818, in which the text assumes a form, as splendid as it is correct. But what says the same spectacled reader to the sumptuous *Pisa* folio of 1809, with graphic embellishments from Raphael Morghen ?\*

has hardly its equal, and certainly not its superior—in any publication with which I am acquainted. Look well to the *proves* of the plates, which Brunet tells us are sometimes more brilliant in the first two volumes of the octavo, than in those of the quarto, or **LARGE PAPER** form. But for a drawing-room table, or satinwood book-case, aspire to the quarto : for a companion in green fields, or along quiet lanes, select the octavo. Colonel Stanley's copy of the quarto impression, bound in green morocco, was sold for 21*l.* : and this same copy now stands upright, on the shelves of Messrs, Payne and Foss, for 16*l.* 16*s.* It had crept through one or two channels before it took up its station there. The same booksellers mark a very fine morocco copy of the octavo, at the tempting price of 6*l.* 6*s.* : and I anticipate a rare scramble for it ! Mr. Renouard seems to possess a most extraordinary copy of the quarto, with a cluster of extra embellishments. see his *Cat. de la Bibl. d'un Amateur*, vol. iii. p. 91. My friend Mr. Utterson justly rejoices in a copy of nearly equal beauty, obtained from the same distinguished bookseller.

\* The edition of *Molini*, in five duodecimo volumes, is very correct and well printed. There were either forty-eight or forty-nine copies struck off on **LARGE PAPER**, in quarto, which are only coveted when they are found with the drawings of Cochin, in which state Mr. Renouard has a copy of singular choice and beauty. The small paper, observes Mr. R. is an indifferent book enough ; but the large is a very elegant production. In the Macarthy Collection there was a unique copy UPON VELLUM ; which was bought in for 2100 francs. The text of either, in its small or large state, is remarkable for its accuracy. The small paper may be had for a guinea. The edition of 1818, 4to. is perhaps a yet more accurate performance, and is

Of TORQUATO TASSO, the first edition of the *Jerusalem Delivered*, of 1580, seems to be excessively scarce, but the poem is incomplete in this form ; so that the edition of *Ferrara* of 1581 must be considered as the legitimate first text of this delightful author. The edition of 1590, 4to. with the plates of *Agostino Carracci* and *Castelli*, is, as the phrase runs, a “crack article” when found in a pure and large state.\* I do not know that the “Young Man” must be permitted to purchase any edition between the last and that of 1745, published in a splendid folio by *Albrizzi* at *Venice*. Next ensue two tempting *Paris* editions, one of 1771, and the other of 1784 : each sufficient to satisfy an ordinary Collector of the more beautiful impressions of the poet. Let *Bodoni* have his share of praise in the very sumptuous editions published by

printed after the text of 1532, under the editorial care of *Morali*. *Brunet* says there are 50 copies struck off upon vellum paper. *Messrs. Payne and Foss* notice the work as in a folio form, and mark a new and very neat copy of it at 3*l. 3*s.** Of the *Pisa* edition, with the portrait of *Ariosto* engraved by *Morghen*, there are some few copies on vellum paper ; a still fewer number on blue paper, and a single copy UPON VELLUM. At *Althorp*, there is a copy of the vellum paper, bound in *russia*, in that noble suite of folio ITALIAN CLASSICS, which sparkles on the lowest shelves of what is called the *Marlborough Library*.

\* I know not wherefore, but so it undoubtedly is, that the EARLIEST editions of Tasso are not only very rare, but very cheap. The first complete and correct edition of the *Jerusalem Delivered* was in 1581, 4to. at *Ferrara*, of which a copy was sold for six francs only at the sale of the *Floncel Library*. In 1580, there appeared only 16 cantos, without the name of the author, and in that same year appeared two editions at *Venice*, one at *Casalmaggiore*, and a fourth at *Parma*,—all surreptitious. Of the *Ferrara* edition, of 1581, there

him, in quarto and folio forms, in 1794. These and the preceding impressions are noticed below.\*

are impressions with the dates of *June* and *July*. The latter is the preferable book. A very correct edition under the care of *Osanna*, appeared at *Mantua*, in 1584,\* 4to.; and of the edition of 1590, published at *Genoa* by *Bartoli*, a copy was sold for 5*l.* 17*s.* 6*d.* at the sale of Mr. Roscoe's library, in 1816. A copy of it, in which, in addition to the usual embellishments, was inserted a set of plates from a scarce German translation in 1626, was purchased by Mr. Heber, at the sale of Col. Stanley's Library, for 10*l.* 10*s.*

\* Perhaps a few others may be also noticed. A tempting red morocco copy of the *Elzevir* of 1652, in two octodecimos, was sold for 2*l.* at Col. Stanley's sale. The French annalist of the *Elzevir* family, (1822, p. 232) calls it "a pretty little edition, not much known." Mr. Renouard seems to rejoice in his *uncut* copy of the *Elzevir* of 1678, 32mo. 2 vols. The *Aminta*, of 1656, 18mo. is however a more beautiful and a rarer volume. In spite of the comparatively low state of estimation in which Tonson's edition of the *Jerusalem Delivered*, of 1724, 4to. 2 vols. is held by knowing bibliographers, Messrs. Payne and Foss, mark a very neat copy of it at 2*l.* 2*s.* and in *russia*, at 3*l.* 3*s.* The plates by *Vander Gucht* are copies of those of *Castelli*'s edition of 1590: they are scratchy, black, and fluttering in effect. *Albrizzi*'s edition is yet a prize volume to possess. *Brunet* says, it has lost much of its pecuniary value unless it be on *Dutch paper*, and in a superbly bound condition, such as was the copy belonging to *Madame de Pompadour*, and Messrs. *Delaleu* and *De Meyzieu*. However this may be, I observe "a very fine copy, in red morocco, borders of gold, gilt leaves" marked at 4*l.* 4*s.* in the catalogue of Messrs. *Payne and Foss*. As to the tempting *Paris* editions, you may have a beautifully bound copy, in morocco, of that of 1771, 4to. in 2 vols. with the plates of *Gravelot*,

\* *Serassi*, in his *Life of Torquato Tasso*, considers this edition as the most perfect: and the writer of a Memorial upon *Tasso*, subjoined to *Pellegrini*'s Latin Oration on his death---reprinted by Sir Egerton Brydges for the Roxburghe Club---observes, that "he has sought IN VAIN for this volume in the great public libraries of Italy."

Generally read and understood as is the *Original* of Tasso, there are TRANSLATIONS of it (putting that of Hoole out of the question) which are perused with pleasure and avidity. *Fairfax* is an old and a great favourite; and has been recently introduced to us, in a form the most irresistibly fascinating.\* The Rev. Mr. J. H. Hunt has been eminently happy

for 3*l.* 13*s.* 6*d.* but of the **LARGEST PAPER**, of which only 25 copies were printed, with sparkling proofs of the vignettes and of Gravelot's, you must not hope for a first rate copy under eight or nine guineas. Of the second, and more splendid edition of 1784, from the press of *Didot*, I must refer the curious to the enthusiastic testimonies of French bibliographers. Only 200 copies were printed: and the edition was exhausted on the moment of its appearance. The plates, 41 in number, are from the designs of Cochin. A new edition, printed with the same luxury, by the same printer, with the same plates, quickly followed. Colonel Stanley's copy of the *first* impression, splendidly bound in morocco, and illustrated with 114 original drawings by Novelli, produced 36*l.* 15*s.* It is thought to be the most lovely text of the author ever published. *Bodoni* published a quarto and two folio impressions in 1794. They are each splendid, but the text in the folios is disproportionately large: one having but two, the other but three stanzas, in a page. Renouard possesses them all three; and has also 82 original drawings of Cochin, of which only 41 have been engraved. It is not worth while to enter into the minutiae of Bodoni's impression; of which 130 copies of the three stanza edition, and 90 of the two stanza, were printed. But all this is a waste of paper and printing. Such books will cause their owners to groan at heart, if ever they come to the hammer. In 1807, appeared two more pompous editions, one in quarto, the other in folio, of each of which there is one copy (only) UPON VELLUM.

† I allude to that exquisite publication, put forth in an octavo form, in 1807: under the care of Mr. Singer, and printed by Mr. Bensley. The type was most beautiful, and the wood cuts by Thomson, struck off on India paper, are perfect master-pieces of art.

in the execution of a similar task, and a careful perusal of his labours fully justifies the eulogy pronounced upon it in the Quarterly Review of July, 1821. A new translation, in the stanza of Spenser, has been achieved by Mr. Wiffen, of the Society of Friends ; of which some brief account is given below.\*

Of its kind, I hardly know such a work. There were 50 copies struck off on large paper.

\* This translation is dedicated to Georgiana Duchess of Bedford, in six elegant stanzas, of which the first two appear to me exceedingly sweet and apposite. I make no apology for their insertion ; leaving the reader to guess, how, supposing *fidelity* of version, the pen which could delineate such feelings, is likely, or not, to render justice to Tasso.

Years have flown o'er since first my soul aspired

In song the sacred Missal to repeat,

Which sainted Tasso writ with pen inspired

Told is my rosary, and the task complete :

And now, 'twixt hope and fear, with toil untired,

I cast th' ambrosial relic at thy feet ;

Not without faith that, in thy goodness, THOU

Wilt deign one smile to my accomplished vow.

Not in dim dungeons to the clank of chains,

Like sad Torquato's, have the hours been spent,

Given to the song, but in bright halls where reigns

Uncumbered Freedom---with a mind unbent

By walks in woods, green-dells, and pastoral plains,

To sounds, far off, of village merriment ;

Albeit, perchance, some springs whence Tasso drew

His sweetest tones have touched my spirit too.

&c. &c. &c.

The work is beautifully printed in two volumes, from the accurate press of Mr. Moyes. The wood cuts are fully equal to those in the reprint of Fairfax just lauded.

Of DANTE, I had forgotten to notice the best of all our translations—that by the Rev. Mr. CAREY : and of Ariosto's Orlando Furioso, that by WILLIAM STEWART ROSE, Esq. now in the progress of publication. See *Quarterly Review*, 1824, No. LIX.

## FRENCH POETRY.

Whoever consults Brunet's admirable analysis of the different ages of French Poetry,\* supplied chiefly by the works of Goujet and La Croix du Maine, will see how little is *absolutely* necessary to possess, from the effusions of JEAN DE MEUN, (the Lydgate of his day) to the *L'Homme des Champs* of DÉLILLE. But the French are fortunate in their foundation-stones (if I may so speak) of the study of their native poetry. The collections of *Le Grand d'Aussy*, the *Comte de Tressan*, *Barbazan* and *Raynouard*, are admirable of their kind ; as well for truth of criticism, as for beauty and accuracy of publication. The volumes mentioned in the subjoined note, are splendid ornaments of the

\* In the fourth volume of his invaluable *Manuel du Libraire*, p. 221-232. It is divided into four ages : 1st. from the 12th century to the time of Villon : 2, from Villon to Marot : 3. from Marot to Malherbe : 4. from Malherbe to modern times. This analysis, including "Collections and Extracts," contains FIVE HUNDRED AND SIXTY NINE articles of poetry, perhaps not HALF of what a complete French poetical library should consist of. Of the works of Goujet and La Croix du Maine, so indispensable in the formation of a library of early French poetry, consult the *Bibliomania*, pp. 42 and 72. The absence of an Index to Goujet's valuable eighteen octavo volumes is much to be regretted. Even my friend Mr. Douce, whose head is so plentifully furnished with the lore of this subject, cries "pish"! more than once—when he has recourse to the pages of Goujet. I am lucky enough in the possession of a copy, in a mellow-tone yellow morocco binding, for which I joyfully paid Messrs. Payne and Foss 6*l.* 6*s.*

noblest collection.\* MAROT is probably entitled to a passing notice, as one likes to trace the sources of excellence to their legitimate fountain head. MALHERBE is indispensable, and he luckily occupies little space.† We will then go at once to LA FONTAINE: the witty, the felicitous, the inimitable Fontaine. The well-versed Bibliomaniac knows the thousand little

† RAYNOUARD's work is entitled "Choix des Poésies Originales des Troubadours; 1807, 8vo. 3 vol. Barbazan's "Fabliaux et Contes des Poëtes Francais, des 12, 13, 14, et 15 siècles, Paris, 1808, 8vo. 4 vols. LE GRAND D'AUSSY, *Fabliaux et Contes des 12 et 13 siècles*, 1779, 8vo. 4 vols. : to which, add a recent publication, entitled *Lais, fables, et autres productions de Marie de France*, (by Raynouard, I believe,) 1820, 8vo. 2 vols. The *Roman de la Rose*, (the joint production of LORRIS and DE MEUN) has been recently published with great typographical attractions under the care of M. MEON; 1814, 8vo. 4 vols. The notes are worthy of its extrinsic splendour, and it is the best edition extant.\* To these beautiful publications, add *Roquefort, Glossaire de la Langue Romane*, 1808, &c. 8vo. 3 vols. My friend Mr. Utterson looks with unceasing delight on his fine set of all these beauteous and instructive tomes.

† The first edition of MAROT was in 1532, 12mo. The pretty edition of the Hague 1700, 12mo. 2 vols. is only desirable when in large and clean condition. It is sought after, and may be had for about 15s. The best edition is, that of 1731, 4to. 4 vols. and 6 vols. 12mo. MALHERBE is only to be sought for in the impression of 1775, 8vo. which is worth about 10s. 6d. Yet there be those that bite freely at the impressions of *Barbou*, in 1764 and 1776.

\* Alas, for the reputation of this once popular work!—if the sentiments of GERSON are to be unqualifiedly adopted. Hear what that staid and severe Divine says, as quoted in the *Histriomastix* of Prynne. "Gerson, sometimes chancellor of Paris, speaking of a certaine booke made by Joannes Meldinensis, the title whereof is the ROMANT OF THE ROSE, writeth of that booke two things. First, he saith, if I had the Romant of the Rose, and that there were but one of them to bee had, and might have for it five hundred crownes, I would rather burne it than sell it. Againe, saith he, if I did not understande that Joannes Meldinensis did not repent

niceties connected with certain editions of his *Tales* ; and the most fastidious cannot deny the merit of splendour to the folio impression of his *Fables*.\*

\* For the entire works of LA FONTAINE, secure the Paris edition of 1814, 8vo. 6 vols. so beautifully and accurately printed by *Crapelet*, with engravings after the drawings of Moreau. M. Renouard tells us that this is the first perfect edition of all the works of La Fontaine, and that **LARGE PAPER** copies are already rare. He possesses a very choice one of this description : and one of the three only upon **YELLOW PAPER** ! Outrageously barbarous taste ! Of the *Contes*, &c. &c. the experienced collector knows how to appreciate all the peculiarities of a perfect copy of the edition of 1762, 8vo. 2 vols. printed by Barbou, and enriched with exquisite engravings from the designs of Eichen, Cochin, &c. I refer the bibliographer to the minute and valuable account of them in Mr. Renouard's *Cat. de la Bibl. d'un Amateur*, vol. iii. p. 23. The plates, *after* these, in the edition of 1818, 8vo. 6 vols. are absolutely below criticism. Picked copies of the edition of 1762 have brought great prices ; and Mr. Payne marks an extraordinary fine one, in morocco, at *7l. 7s.* The edition of 1685, Amst. 12mo. with plates by Romain de Hooghe, is not to be discarded. These plates are bold, picturesque, and effective—although they be “*étrangement bizarres*,” and not “*le beau de l'école hollandoise*,”—as Renouard infers. A choice copy of this “*genuine edition*,” in green morocco binding, brought *5l. 15s. 6d* at the sale of Col. Stanley's library.

The *Fables* of Fontaine, in the edition of 1755, 1759, folio, 4 vols. are as attractive a book in this form, as are the *Tales* in the edition of 1762. The work, as Brunet properly remarks, is among the commonest of books : The Stanley copy, in the *fourth* and **LARGEST** size paper, produced the sum of *41l.* Messrs. Payne and Foss mark a “*very fine copy, red morocco, gilt leaves, ruled, bound by*

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with true sorrow of minde, for the making and setting forth of this booke, I would pray no more for *him*, then I would for *Judas Iscariot*, of whose damnation I am most certaine. And they also which, reading this Booke, doe apply it unto wicked and wanton manners, are the Authors of his great paine and punishment.” page 922. The worthy Gerson need not have felt so acutely. The antidote to all mischief, from the perusal of this Romance, is its insurmountable dullness.

Premising that I shall include the *Drama* in my brief account of French poetry, I go at once to CORNEILLE. Without recommending the stately edition of him in ten quarto volumes, from the press of the elder *Didot*,\* I am strong in advising the ample and correct one, published by *Renouard*, in 12 octavo volumes, with plates after the designs of *Moreau*.† *RACINE*, in his quarto garb, from the *Didot* press, under the patronage of the *Dauphin*, stands nobly by the side of his great poetical ancestor *Corneille*—put forth from the same quarter: but he assumes a yet more majestic aspect in the three sumptuous folios from the same press, published in 1801, and enriched with engravings from the designs of *Gérard*, *Girodet*, and others. The *best critical* edition is that of 1807, in seven octavo volumes, with the commentary of *La Harpe*.‡ *MOLIERE* follows *Racine* as naturally as

Padaloup," at 22 guineas. For subsequent editions, and especially those of 1789, 8vo. 2 vols. and 1811, 12mo. 4 vols. consult the fruitful notices of *Renouard* in his work last referred to.

\* This edition was published in 1796, and only 250 copies were struck off. It forms one of the works in the splendid suite of FRENCH CLASSICS published by *Didot l'Ainé*: but its sale in this country is heavy and uncertain.

† Although the testimony of an editor and publisher, in praise of his own performance, will be received with sundry grains of caution, yet *Renouard's* words (*Cat. &c.* vol. iii. p. 62) are borne out as well by those of *Brunet* as by the *fact*—that this is the very best edition of *Corneille* in all respects. *Messrs. Payne and Foss*, however, "make a fight," for their fine copy of what they conceive to be the best edition—namely, that of 1764, in 12 octavo volumes. Yet *Brunet* thrusts his "polish lance" through the very ribs of this edition.

‡ *Brunet* considers the *Racine* of 1801, as the *chef d'œuvre* of ALL modern typography. Two hundred and fifty copies were printed, at

Ben Jonson does Shakspeare. I will not recommend any editions but those of 1773, and 1819—each in an octavo form. Notwithstanding the beauty, accuracy, and popularity of the latter, the edition of 1773, in six volumes, yet maintains a stiff price, especially when the plates, which are of no great merit, happen to be in fine condition.\*

But where are BOILEAU and VOLTAIRE? Of the former, the editions are almost without number; but I will mention none before those of 1747, 1772, and

the subscription price of 1200 francs. One copy only, UPON VELLUM, has found its way into the cabinet of Mr. George Hibbert. The man who, like La Harpe, in his *Cours de Littérature*, (see vols. i. iv. v., &c.) could write so admirably upon Racine, might with confidence become the editor of his works; and although this edition (the best, in regard to the commentary) be printed on indifferent paper, yet should it be possessed: especially when the heavy-pursed bibliomaniac can meet with one of the 25 copies only which were struck off on vellum paper, with the 13 plates by Simonet from the designs of Moreau le Jeune, separately published by Renouard. These plates are among the most beautiful of the modern school of engraving. Still the edition of 1768, 8vo. 7 vols. with the commentary of Boisjermain and the plates of Gravelot, retains its value: being worth four or five guineas in good binding.

\* A good copy of the edition of 1773 is worth hard upon 5*l.* 5*s.* The plates of this edition, when the impressions are good, are spirited and pleasing enough: but they were shamefully inserted, in a worn and wretched state, in the editions of 1788, 1804, and 1808, 8vo. in the same number of volumes. The edition of 1819 is in nine 8vo. volumes, with the plates after Horace Vernet. It is superior in ALL respects to its precursor: but, even to this impression, splendid and covetable as it is, Brunet recommends the addition of the 31 plates, published by Renouard, after the designs of the Younger Moreau. A copy of this edition on LARGE PAPER, with proofs before the letter, is worth 10*l.* or 12 guineas in boards.

above all, in 1809. These are in an octavo or duodecimo form. But if *folios* only be sought after, then aspire to the impression of *Bodoni*, or to that of *Didot*: the first in 1814, and the second in 1819,—each in two volumes. Very recently (1821) there hath appeared one of the most beautiful editions imaginable, in an octavo form, with the commentary of *M. Amar*: an enchanting performance in all respects.\*

\* Be satisfied with the edition of 1747 in five octavo volumes, which is yet considered the best, in spite of Brunet's elaborate article, from which a contrary conclusion may be drawn. It is worth 2*l.* 12*s.* 6*d.* in good binding,—and if found on *Dutch paper*, and especially on *thick paper*, t'will make merry the heart of a tasteful Bibliomaniac—although procured at more than double the preceding price. After all, I am doubtful about the earnest recommendation of the edition of 1772, 5 vols. 8vo. though the plates be from the designs of Picart. Brunet is full of particular information relating to it. The edition of 1809 is in 3 volumes 8vo. and when accompanied by the seven plates after the designs of Moreau, published by Renouard, is both the completest and most acceptable of all the editions before published of Boileau Despréaux. I cannot however, while on the subject of octavo impressions, give it the preference to that of 1821, 8vo. 4 vols—which, as a specimen of printing and paper, has scarcely any rival, even in this country; while the plates of the *Lutrin* are rich in comic humour and expression: they are among the best efforts of the French school, and come the nearest to those of our Smirke. The designer is Desenne. The engravings, by various hands, are a little too coarse, but have great effect. That, prefixed to the 2d. Canto, if a little more *light* were introduced, would be charming. The Editor is *Amar*: and copies upon **LARGE PAPER** make the imagination run riot. The sumptuous edition of 1814, in two huge folio volumes, which was published under the auspices of Murat when he was King of Naples, is rare even in France. But Didot's magnificent edition of 1819, in two rare folios, is probably yet superior. Only 125 copies were printed with the vignettes. A subscription copy is valued at 400 francs.

If the editions of Boileau be nearly innumerable, what must be those of VOLTAIRE—in a collected or detached form? The idol of the French nation—and scarcely less cherished for his dramatic, historical, and philological, than for his poetical talents—the presses of the Metropolis of that country are for ever teeming with editions of his works, in part or in whole. The famous edition of *Beaumarchais* eclipsed every thing of its kind, on a similar scale of magnitude: but, for intrinsic worth, if not for extrinsic splendour, it has been surpassed by the recent impression of *Renouard*. Intermediate editions, of less cost and less critical elaboration, will satisfy the ordinary purposes of reading. Of these, and of some other peculiarities, the subjoined note will afford a tolerably correct account.\*

\* To attempt to *bibliographise* the article VOLTAIRE, as it should be, in one note, would be little short of madness. Even Brunet shrinks from the magnitude of such an attempt. I will be therefore perspicuous, if not brief. The famous edition of his *Works Complete* is that of *Beaumarchais*, published in 1784, &c. at Kehl, with the types of Baskerville,† in seventy handsome octavo volumes: with beautiful

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† In Peignot's *Dictionnaire de Bibliologie*, there is, to the best of my recollection, an interesting article on the subject of Beaumarchais' edition of Voltaire: but La Harpe (*Cours de Littérature*, vol. xi. p. 609) has given an animated sketch of it, and the *Biogr. Universel*, &c. (vol. iii. p. 635-8) has availed itself of the materials of La Harpe. Never was a work undertaken with greater expectations of success, or expenditure of capital. Beaumarchais began with buying the whole of Baskerville's types, punches, and matrices. He re-established ruined paper mills in the *Vosges*, about 15 miles from Kehl: was nice to excess in the paper to be manufactured, and employed the most knowing workmen engaged in the manufactory of Dutch paper. His printing office and establishment at Kehl were immense. Many millions of livres were expended, and the ultimate loss of a million was the result of his vast projects and incessant activity and solicitude. But the proof sheets (especially of the duodecimo edition) were carelessly revised; and Beaumarchais, in an evil hour, exalted Voltaire at the expense of Racine. In

And now . . . leaving the lyrical poetry of I. B. Rousseau to the admiration of those who have a taste for plates. A duodecimo edition, in ninety-two volumes, was published at the same time ; but this latter (according to Renouard) though a beautiful edition, is not free from typographical errors. Of each edition there were printed not fewer than *five* different papers. A copy of the *largest octavo paper*, neat in russia, is marked at 52*l.* 10*s.* in the catalogue of Messrs. Payne and Foss : who also mark a neat copy of the *Basle* edition of 1784, in seventy-three octavo volumes, at 21*l.* At Paris, an edition was published by *Didot*, in 1802, in fifty-five volumes ; and another in 1817, in forty-two octavo vols. superior to the preceding. I now come to the last and *best* edition of the Entire Works of Voltaire by *RENOUARD*, just completed in sixty octavo volumes, with one hundred and thirteen vignettes, and forty-seven portraits. The designs of Moreau le Jeune embellish this splendid and estimable production : but of designs and graphic embellishments to Voltaire, there is no end. Consult Renouard, *Cat. de la Bibl. d'un Amateur*, vol. iii p. 301 ; and Messrs. Payne and Foss present us with a tempting article in their last catalogue (no. 1248) containing fine impressions of two hundred and seventy-five prints, large paper, at 14*l.* 14*s.* Certainly, the plates by *Simonet*, in Renouard's edition, are bright, spirited, and very "taking :" and universal and brilliant as was the genius of Voltaire, it must be admitted that France, in the publications of his works, has done justice to his talents. I entreat the sedulous reader to consult Brunet.

But evident as is this position, or unquestionable as may be this conclusion, there are some drawbacks to be mentioned : at least, on one score, there is a very tremendous counterbalance to be stated : and on this, the high tone of feeling, and the masterly style of criticism, of *La Harpe* comes most opportunely to my aid. That such a man as *VOLTAIRE*, without feeling and without principles—in the

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short, the impression betrayed the absence of a correct editorial tact : and *La Harpe* tells us that those of *Didot* are very much superior in accuracy and utility. The Life of *Beaumarchais* (a very curious and chequered one) was published in 1802, 12mo. : and his works in seven octavo volumes (for he was a dramatist and a poet) in 1809. *Beaumarchais* put the finishing stroke to his speculating mania by importing sixty thousand stand of arms in the Revolution of 1792 : and he died in 1799 just on the verge of his 70th year.

for such performances—and classing GRESSET and DELILLE among the most popular and pleasing of the

conscious and undisputed possession of the most brilliant talents—should have *written* any thing which interest or lucre suggested, was natural, and to be expected; but that a respectable government, or that a polished state of society, as was France during the middle of the xviiith century, should have tolerated the *publication* of whatever such an unprincipled writer chose to produce, is a matter beyond all conception, and scarcely to be stigmatised with sufficient severity. The reader has already anticipated the mention of the PUCELLE of Voltaire. Hear the energetic language of La Harpe upon this composition. “ Jamais l’impudence du vice et du blasphème n’avoit été portée à ce point; et quoique le vice y fût souvent de la plus dégoûtante crapule, et la blasphème inepte ou grossier, tel était déjà l’at- trait de l’impiété hardie et de la débauche effrontée, que ce même écrivain, pour qui l’on s’ étais montré si severe jusques dans ses chefs-d’œuvres, parut ne trouver presque plus que des approbateurs, et avoir fait de ses lecteurs autant de complices. Il n’y a point de livre qui ait été plus répandu, plus généralement lu, plus souvent cité. Toute la jeunesse le sut par cœur, et en fit sa *philosophie*; les vers de la Pucelle devinrent le catéchisme de cet âge qui prend si volontiers pour loi l’absence de tout frein: et si l’on réfléchit à tout le mal qu’ a fait et dû faire ce poëme, on avouera qu’un gouvernement tombe dans la plus étrange inconsequence, lorsqu’il interdit la vente des poisons, et qu’il autorise ou tolere le débit de pareils livres.” *Cours de Littérature*, vol. viii. p. 213-14.

And yet, whether in **LARGE PAPER** copies of the edition of the *Pucelle* in 1789, 8vo. two vols.—or in one volume 4to., of the same date—or in the more sumptuous edit. of 1797, 4to. published by Didot —or in minor, and exquisitely printed, editions of the same work—there is hardly a Frenchman of education, or as it is called of good breeding, but what lavishes his *napoleons* on the decorations of the PUCELLE. Plates from the designs of Moreau—others, from the most licentious originals—are thrust into this book; —and copies of it, glittering on the shelves of Bibliophiles, make us surprised at the indifference or temerity of their Owners. But this imprudence does not belong to France. Brunet taxes us, and perhaps with justice, of

recent poets of France—(not failing to recommend the *two latter* strongly to a place in every well chosen library)\* I take leave of the department of POETRY, usually so considered. At any rate, that department, as far as it relates to the *British Muse*, will be closed —together with the LIBRARY COMPANION itself—in the ensuing pages, to be devoted to the BRITISH DRAMA.

being also instrumental to the execution of plates of similar indecency. Proh pudor!

\* JEAN BAPTISTE ROUSSEAU is a lyrical poet, with whom (from the information which I gathered when in France) I suspect the French themselves to be but little conversant. Indeed he may not be worthy of a very intimate acquaintance. A very pretty edition of him in five duodecimo volumes, appeared in 1797: perhaps worth 1*l.* 5*s.*: but Crapelet has lately put forth the most correct and valuable, as well as the most beautifully printed, edition, in 1820, 8vo. 5 vols. The copies, on LARGE PAPER — of which, one, of singular splendour, bound in white calf by C. Lewis, glitters on the book shelves of the visto-cabinet of Menalcas — present a most resplendent appearance. M. Brunet says “ the free epigrams are printed apart ” .. to be read apart, I ask? They should not have been printed at all. Of GRESSET, I will recommend only *Renouard's* edition, in 1811, 8vo. 3 vols.: worth about 1*l.* 10*s.* On large paper, there were only two copies printed. One is in the library of Earl Spencer, the other in that of the publisher. The plates are very clever—from the pencil of Moreau. DELILLE is the glory of the modern school of French poetry: and I love his *Jardins*, and *L'Homme des champs, ou les Georgiques Françoises*, so much, that I will spur on both “ the young ” and “ the old man ” to get the most beautiful copy of each work, printed by Didot, in Svo.—which they can procure: and if on LARGE PAPER, and bound in green morocco, so much the better. They are sweet poems: full of pleasing imagery and virtuous sentiment.

## THE ENGLISH DRAMA.

The first thing that may strike the learned in DRAMATIC LORE, will be the paucity of the pages here devoted to that subject. But my path is necessarily short and contracted. I must have nothing to do with *Mysteries* and *Moralities*; whether in a foreign or our own tongue. If indeed I were disposed to undraw the curtain which conceals the strange and “mysterious” productions, founded on the dramatic art, which enrich the early annals of *French Literature*, I should only have to sit myself down in the beautiful Library of my friend and brother-Roxburgher, Robert Lang, Esq. of Portland-place,\* and within ninety-six

\* SOME account, however, of the treasures of this extraordinary collection (of which more than a slight hint is given in the *Bibliogr. Decameron*, vol. iii. p. 35, &c.) may be expected in a volume of such portly dimensions as the present. But, ere I speak of the French *Mysteries* in the collection of Mr. Lang, let me briefly notice his *Romances* and *Poetry* in the same language. They are not only choice and numerous, but, the generality of them, in a condition the most surprisingly clean and beautiful. I have handled and perused many a thin tome of black-letter poetry, of which the aspect was perfectly marvellous — sufficient to stagger the uninitiated, and to overwhelm the experienced with unmixed transport. I am doubtful whether a single Bibliophile, at Paris, possesses such an extraordinary cabinet of poetry in his native tongue. The Owner of them, who reads the bizarre-looking pages of these books with the same facility that my friend Mr. Bolland does Machlinia’s edition of Littleton’s *Tenures*, is just now occupied in a *raisonné catalogue* of his treasures: and let me hope that such a catalogue will be seen in *print*—at least by the ~~Roxburghers~~.

hours of such a sitting, I should enrich my memorandum book with such entries (of which indeed the accom-

And now for the **MYSTERIES**. One of the most extraordinary, half-laughable, and half-tragical, is that of *St. Christophe*. It is a folio volume, of the date of 1530, having a wood-cut of the Saint for a frontispiece :—\* with the following title : “*Sensuyt la vie de saint Christofle élégamment cōposée en rime françoise et par personages par maistre Cheualet iadis souueraī maistre en telle composition nouvellement imprimée.*” The work is printed in a large, round, unusual, and unfinished roman letter, in double columns. The first part ends on sign. N ii., thus :

*Quant penthecostes furent de iuing le neuf  
M. D. uingt et sept fust faict neuf  
Ce present liure et en ce lieu et terre  
De Grenoble fust ioue son mystere  
Duquel finist la premiere tournee  
Nouuellement audict leu imprimée.*

The second set of signatures ends on Z Z iiiii. rev. Then A A A, to CCC, inclusively, in fours : as indeed run all the signatures, each leaf numerically marked. On the reverse of CCC iii, the colophon is thus :

*Icy finist le mystere du glorieux saint chris-  
tofle compose par personages et imprimé  
a Grenoble le uingthuit de ianvier lan co-  
ptat a la natuuite de nostre seigneur mil cinq  
cens trente au despens de maistre Anemond  
amalberti citoyen de grenoble.*

Then a leaf, with the same cut of St. Christopher, on the reverse, as at the commencement. There are verses below. This copy, obtained from Chardiu's collection, is bound in blue morocco. See the *Bibl. du Théâtre Français*, 1768, vol. i. page 93-6. Of course such a volume (believed to be the only one in this country) is BEYOND all price.

Mr. Lang possesses another copy, in MS. (which however is not exactly the same work) executed in a small gothic type, on VELLUM; upon the whole, very cleverly. This also was Chardin's book, who

\* In Mr. Lang's copy, the frontispiece and the three first leaves of text are MS.: of a neat execution.

panying note bears powerful testimony) as might astonish even the Society of the Bibliophiles, at Paris !

had a rage for transcripts : half of his collection affording, more or less, specimens of successful calligraphy.\* It was transcribed from an edition printed by the widow of *Iehan Trepperel* for *Iehannot*, bookseller, in 4to. without date. We learn from the title, that not fewer than THIRTY-THREE personages are engaged in this mysterious Drama : of whom the son of God is one. Another most rare and singular Mystery, in this collection, is called “ *homme pecheur* ;” which, from the title, we learn was “ played by sundry personages in the town of Tours.” Mr. Lang’s copy is printed by Verard, in double columns, without date. A fine copy, in old blue morocco binding. Again : *L’homme iuste & l’homme mondain Nouuellement compose et imprime a Paris*, 1508, 4to. Also printed by Verard. A fine, large, crackling copy : but with signatures *i. iii.* and *iiii.* in ms. —admirably done. Chardin’s copy. Once more : *Le Mistère de la Passion*, &c. which we learn, from the title, was “ triumphantly played at Angiers, and latterly at Paris.” It is a quarto volume, printed at Paris, by *Iehannot* and *Trepperel*’s widow, in the black letter, in double columns : and may be at least 300 years old. A fine copy.

Mystery the Fifth. *Le Joyeulx Mistère des Trois Rois : a Dixsept Personnages Composé par Iehan Dabordance Bazochien. Et Notaire Royal de la Ville du Pont Saint Esprit.* A ms. copy, in an octavo form, of the ONLY ORIGINAL MS—which is almost undecipherable. In the whole, fifty-two pages : perhaps executed seventy or eighty years

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\* For a particular, and I trust not unamusing account, of M. CHARDIN, the last of the old school of FRENCH BOOKSELLERS, the reader may consult a certain *Tour*, vol. ii. p. 400-3 : where a portrait of this old Bibliopolist—executed “ *ad vivum*”—and the “ *Vir Illustrissimus ipse*”—may be seen. If poor Mr. Chardin be not now no more, his intellectual faculties have, I understand, entirely forsaken him. His books were disposed of last year. I learn a curious anecdote of him, when he was comparatively a young man, during the French revolution. Chardin was a desperate Republican : hating Louis XVI. and his Swiss guard. He was one of those who was engaged in that murderous contest in the hall and stair-case of the Tuilleries, when the Swiss Guard were slaughtered to a man. In the convulsive agonies of death, one of them bit off the left fore finger of his destroyer, and that destroyer was Monsieur Chardin !

The question is yet perhaps to be gone into—namely, how those persons and things, held the **MOST SACRED** from infancy, and connected with our best hopes in

ago. See *Bibl. du Théâtre*, vol. i. page 118. For the sixth and last time : *Le Très excellēt et saint mystere du VIEIL TESTAMENT, par personnages, &c.* *La mil cinq cens quarante et deux.* Folio, 324 leaves—with the **Mysteries of OCTAVIAN and the SYBILS** — having wood-cuts of the latter. To these volumes (“*rari nantes in gurgite vasto*”) might be added a list of a few Dramas, sacred and otherwise, in the same Collection : but I forbear.\* Let the preceding satisfy all ordinary curiosity.

\* And yet, not **WHOLLY** so : for how can I forget the *Actes des Apotres & Apocalypse*, printed in 1501, folio ? and, still less — *La Végeance et destruction de Hierusalem par personages*, 1539, 4to. On the two last pages and half are the “*Dramatis Personæ*,” amounting to **ONLY 178** in number ! From a ms. note, referring to the Metz Chronicle, it appears that this Drama, or Mystery, was acted in 1437 ; and that four days were consumed in the performance of it. It farther appears, that the Curé of St. Victoire, who had acted the part of the Almighty in the *Mystere de la Passion* (above noticed) acted the part of Titus in this Drama. Mr. Lang has another edition of it, without date, printed by I. Iehannot for Trepperel’s widow ; which has two wood-cuts at the beginning, such as would charm the heart of my romance and mystery-loving friend Mr. Douce. On the reverse of the title-page, are two minstrels playing, at the entrance of a castle ; one with a guitar, and the other with a clarinet ; while a page is attending with a duplicate of each instrument. Some guards are looking out at their approach. A similar wood-cut is at the end of the table ; except that the page has his hat off in his left hand, with a sword in his right. This edition, besides the epilogue of two pages, contains ccxii leaves.

A few more “**LAST WORDS.**” In the same collection there is an ancient MS. of *La Destruction de Troye le Grand* : perhaps of the **xivth century** : beginning thus :

*En passant par vne lande  
Plaine de Roses et de fleurs.*

&c.      &c.      &c.

There are two leaves of vellum, with six or seven of paper, usually throughout. It is written in a close but broad-faced gothic letter. At the end, we read the name of the Transcriber thus pleasantly introduced :

*Nomen scriptoris Iohannes plenus amoris.*

This MS. concludes with seven leaves of a “*Chanson sur le mort de Hector.*” But I must really tear myself, and perhaps the reader too, from a farther registry of such **DRAMATIC BIJOUX** !

this world, and our happiness in the world to come, should be made the instruments of the most puerile conceits, the most vulgar and revolting language, and the most ridiculous or brutal actions? Both in the French and English languages there are sufficient testimonies of the truth of this remark.

In regard to the mysteries in our *own* language, I must exhort the curious to dive into the lore of those known by the name of the *Chester and Coventry Mysteries*; especially if, after the lucubrations of Warton, Dodsley, Malone, and Hawkins, they are fortunate enough to be favoured with the perusal of what has been written by Mr. MARKLAND and Mr. SHARP: \*

\* The first of the above named gentlemen has wrought for himself a much more imperishable “garland” than ever old Skelton (see pp. 653, 658, ante) had the impudence or ingenuity to twine round his temples, in that recherché *Roxburghe Volume*, called **CHESTER MYSTERIES**; and presented by its Editor to the Roxburghe Club, in 1818. The mysteries are, *The Deluge*, and *The Slaughter of the Innocents*: from a MS. of the XIVth century, “the most ancient, as well as the most complete collection of the kind now in existence.” An Introductory Essay of xvi pages,\* preceded by an engraved frontispiece, and three title pages or prefixes, render the text, printed for the FIRST TIME, perfectly invaluable to a thorough-bred Antiquary. ‘Tis like a well-proportioned marble porch, of the Doric Order, to a building of perfect symmetry. This book is, throughout, a model in every respect. The paper, printing, ornaments, and intrinsic matter render it the most sparkling of the Roxburghe-Club Book-Gems. It has sold for as high as 22*l.* and as low as 12*l.* With difficulty I refrain from an extract: but it must not be.

For the latter gentleman—above-named—I gather, from the preface of an ancient Pageant called *Judicium*, (or, “The Day of Judgment,”) in the possession of Peregrine Towneley, Esq. and printed

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\* Reprinted in vol. iii. of Malone’s Shakspeare, by Boswell.

gentlemen who have proved themselves competent in all respects, for the interesting and arduous tasks which they have undertaken.

by him for the **FIRST TIME**, for the Roxburghe Club—that “a large portion of the **COVENTRY MYSTERIES** has already been printed ; and it may be gratifying to the lovers of the ancient Drama to be informed, that the *whole* of them, with every necessary elucidation, will, and it is to be hoped, at no distant time, be made public by the diligence and liberality of a *Gentleman at Coventry*, who is every way qualified for the execution of this difficult and laborious task.” That gentleman, it is no secret, is Mr. Sharp of Coventry ! who, on more accounts than one, has been frequently lauded in the humble pages of the author of this work. The “*Dramatis Personæ*” of this ancient Pageant of “*the Day of Judgment,\**” are only xiii, beginning with “*Jesus Christ*,” who has *five good Angels* attending him : the first and second *Demon* : *Tutivillus* : with <sub>four</sub> attendant *evil Spirits*. An argument, prefixed, gives us in few words the scope of the play. A glossary concludes it. The introduction and glossary are by the hand of Francis Douce, Esq. If the reader wishes for

\* Is it *mere* fancy, that I suppose Skelton to have borrowed somewhat of the structure of his verse from a perusal of a transcript of this piece?—as thus :

Here is a bag full of lokys : of pride and of lust  
 Of wraggers and of wrears, : a bag full of brefes  
 Of carpars and cryars : of mychers and thefes  
 Of lurdans and lyars : that no man lefys  
 Of flytars of flyars ; and renderars of reffys  
 &c. &c. &c.  
 so joly,  
 Ilka las in a lande : like a lady nerehande  
 So freshe and so plesande : makys men to foly  
 If she be never so fowll a dowde : with hir kelles and hir pynnes  
 The shrew hirself can shrowde : both hir chekys and her chynnes  
 She can make it full pownde : with japes and with gynnes  
 Hir hede as hy as a clowde : but no shame of hir synnes.

Page v.—ix.

Mr. Douce thinks the original MS. is older than either the Chester or Coventry Manuscripts. I subjoin an explanation of some of the above words : *Wraggers and Wrears*, Wranglers and Noisy Fellows; *Mychers*, Pilferers; *Lurdans*, Blockheads; *Flytars*, Scolds; *Rendrars of reffys*, Thief-takers.

Then again for *Collections of Old Plays*, I must entreat the “Young Man” to furnish himself with those published by *Hawkins* and *Dodsley* ;\* or perhaps it may answer his object still better, to secure, as they come out, the Numbers of the *Old English Drama*, published by Mr. Baldwyn, apparently under the care of a most competent Editor.† As the remain-

more horrible things, from Old Mysteries and Dramas, he may peruse what is written in the *Bibliogr. Decameron*, vol. ii. p. 217, &c. and *Tour*, vol. ii. p. 302-10. The work referred to in the latter authority—the *Blasphemateurs du Nom de Dieu*—has been reprinted by the Society of Bibliophiles at Paris ; but where is my copy of it—as an honorary member ? Speak Messrs. Chateaugiron and Durand De Lançon !

\* The contents of the Collections of *Hawkins*, (1773, 8vo. three vols.) and *Dodsley*’s, 1780, 8vo. twelve vols. best edition by Reed—are set forth in Mr. Harris’s very judicious catalogue of the library of the Royal Institution, p. 243. A copy of the first work may be had for 1*l.* 1*s.* : of the second for 4*l.* 14*s.* 6*d.* But if a copy of the second work, on **LARGE PAPER**, be aspired unto, desperate must be the struggle, and ponderous must be the price paid, for its attainment. Only six copies were so printed ; and one of these was sold for 14*l.* 14*s.* at the sale of Mr. Woodhouse’s library in 1803.

† Two numbers only of this work have been published, by Mr. *Baldwyn*, of Newgate Street. The first contains *The Second Maiden’s Tragedy*, first printed from the original MS. of the date of 1611, from the Lansdowne Collection : the second, *A Pleasant Conceited Comedy, wherein is showed how a Man may chuse a Good Wife from a Bad.* Will not my “Young Man” feel some curiosity about such a Drama ? These numbers are elegantly printed in a small type, on good paper, at 2*s.* 6*d.* the number. When this work is complete, it will be found to be the most copious and valuable of all the “Selections of Plays from the Old English Dramatists” extant : that of *Dodsley* (even by Reed) “from the small number of Plays it contains, in comparison with the immense quantity of materials to be found in the different libraries in the kingdom, being a very inadequate representa-

ing preliminary piece of instruction, I cannot resist the opportunity of strongly recommending a Series of Essays on the *Early English Drama*, to be found in the *Retrospective Review*.\* They are copious and in-

tion of the earliest and best age of our dramatic literature."—*Prospectus*. I learn with pleasure that a transcript of Marlow's *Dido, Queen of Carthage*, (see p. 700 ante) is in hand for one of the ensuing numbers of this work. There are copies upon **LARGE PAPER**, beautifully printed, and arranging handsomely with the large paper Dodsley, and the large paper of the reprint, (1766, 8vo, 4 vols.) of the twenty Old Plays of Shakspeare, published in 4to. during the Poet's life time.

While on the subject of *Reprints* of **OLD PLAYS**, or publications of them for the first time from MSS. the reader should be informed that Mr. Haslewood printed for the Roxburghe Club two Interludes called *Jack Juggler* and *Thersytes*: the one from the press of W. Copland, and the other from that of Tysdale. The originals were **UNIQUES**: and formed a part of a most extraordinary Collection of Old Plays, discovered in 1810. That collection is now dispersed; and Mr. Haslewood, in his short *Introduction*† tells us wherefore. Mr. John Arthur Lloyd, another member of the same **UNIQUE** Club, has favoured his associates with the printing of two plays called *The Cuck Queanes*, and *The Faery Pastorall, or the Forest of Elues*—from a most extraordinary ms. volume in the possession of Mr. Haslewood. The author of these plays, as well as of the whole contents of the ms. volume, was **WILLIAM PERCY**, the third son of Henry, the eighth Earl of Northumberland. Such another *Olla Podrida* of dramatic composition, was surely never conceived or executed. But every Roxburgher **REVELS** in his copy!—and long may he revel. I ought however to notice the *Collection of Ancient English Dramas*, published by Miller, in three handsome royal octavo volumes: worth about *1l. 11s. 6d.*

\* In the second and several following numbers of that well-conducted periodical work.

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† This *Introduction* consists of two pages only, printed on India paper, on the rectos of two leaves, for the sake of the exquisite little wood-cuts with which it begins and ends. But let us hope it will be very long ere its worthy author hob and nob with such a "boon companion," as appears in the tail-piece—for then there will be an **END** of all things.

structive: and bring the history and “reasoning of thing,” accurately and vividly before our observation. To these, add the last and best edition of *Baker's Biographia Dramatica*,\* or a *Companion to the Play House*—and both the Young and the Old Man has wherewithal to recreate and instruct himself in this department for the remainder of his days.

But my “Young Man” is becoming impatient for an account of those Dramatists, worth noticing, who preceded Shakspeare; in order that he may revel uncontroled in the bibliographical luxuries attending a description of the rarer, more curious, costly, and best editions of that Immortal Dramatist. A little patience, and he shall be gratified. An illustrious group passes across the stage in the mind's eye, as precursors of our great Bard. And let us applaud them as they pass. **BALE**, **HEYWOOD**, **LORD SACKVILLE**, **GASCOIGNE** (already noticed as a poet) **PEELE** and **MARLOWE**. In the subjoined note† will be found an

\* Edited by Mr. Stephen Jones, 1812, 8vo. 3 vols.:—the first in two parts: a work, which, whatever be its deficiencies (and these have been pointed out by no unsparing hand in an early number of a certain popular Review) is doubtless the best edition, of what has always been considered the best production on the subject, extant. It may be obtained for about 1*l.* 10*s.*: and till a more perfect edition of it appears, must be considered a stock-book in a dramatic library. When will Mr. Haslewood favour the world with a compression of his very copious stores, entitled *NOTITIA DRAMATICA*? There is not a play, a player, or a play-house, but of which that Gentleman has the most precise intelligence. Some outlines of this dramatic history have appeared in the Gentleman's Magazine.

† **BALE**'s Pieces are very rare and highly prized—especially when found in a fine and perfect state. A copy of the second edition of his *Tragedie or Enterlude, manfifesting the Chefe Promises God unto*

account of a few earlier and rarer pieces of these Writers ; premising, that they are all reprinted in the

*Man*, printed by Charlewoode in 1577, was sold for 12*l.* 15*s.* at the sale of Steevens's library. The first was printed in 1538. But quære? My interleaved copy of Herbert, p. 1094, notices the original edition as of 1548. Bale's *Comedy or Enterlude of Johan Baptyste preaching in the Wilderness*, is reprinted in the Harleian Miscellany, vol. 1, p. 37. I know not who possesess the original edition. His *Resurrection of Lazarus, Temptation, Passion and Sepulture of our Lord*, are three yet rarer performances. The first editions are supposed to have been printed abroad. See Malone's note, in Boswell's edition of his Shakspeare, vol. iii. p. 31. The first edition of LORD SACKVILLE'S *Gorboduc* is without date, but supposed to be in 1562. His *Ferrex and Porrex*, also without date, in 1571. With these earlier pieces should be united STILL's *Gammer Gurton's Needle*, supposed to have been printed in 1566.\* These three pieces (says Mr. Campbell) were the earliest though faint draughts of our regular tragedy and comedy: but see *Malone's Shakspeare, Boswell's edit.* vol. iii. p. 38. Gascoigne's "Supposes," translated from Ariosto, is our earliest prose comedy. Its dialogue is easy and spirited. *Specimens, &c.* vol. i. p. 140. Mr. Campbell gives a glowing account (supported, it must be confessed, by a most beautiful quotation) of PEELE'S *David and Bethsabe*. I have no space for the Critic's eulogy or the Poet's beauties: nor do I know who possesses a copy of the first impression of this dramatic treasure—but if the lucky hunter after theatrical rarities happen to stumble upon Peele's *Old Wives Tale, a pleasant concited Comedie, played by the Queen's Majesties' Players*, 1595, 4*to.* it may rejoice his heart to learn that only *two* copies of it were known to the late George Steevens: his own, and that in the King's library. His own was sold for 12*l.* It would now bring three times the sum. As to MARLOWE . . .

But what am I about? What limits are to be assigned to these enquiries? The matter is instantly and easily solved: and read attentively, enthusiastic young man, the *mode* of its solution. Naturally

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\* A copy of this rare volume, of the date of 1575, was sold at Bindley's sale for 19*l. 5s.*

Collections of Hawkins and Dodsley, so frequently before mentioned. But “illustrious” as this group

conceiving what must be the dramatic treasures in the MALONE COLLECTION at Oxford, some two months ago I wrote to an old and excellent friend, admirably qualified to answer every question connected with the subject, to favour me with some account of these same dramatic treasures. In the course of due time, his answer came, after the following manner: from which it will be seen that many a gem, not even alluded to in the above text, will be found to sparkle on the shelves of “Old Bodley.”

*Oxford, April 21, 1824.*

My Dear Sir,

You tell me I shall be doing you some service if I send you a short account of Mr. Malone’s dramatic collections, now in the Bodleian Library; and, as you confine me to the titles of some few of those pieces which I consider the most rare and curious, I can have no excuse for not complying with your request. I should however have obeyed you, with equal alacrity and pleasure, had you even drawn more largely on my time and transcription.

The foundation of Mr. Malone’s *Dramatic Library* was *one hundred and nineteen volumes* of old Plays, printed in quarto, (containing, on an average, eight plays in each volume) given to him by George Steevens, Esq. I believe in 1778. To these Mr. Malone added *forty-eight volumes* in quarto, twelve in duodecimo and octavo, besides an almost perfect collection of the single plays of all the early dramatic writers. You desire me to give you a few titles of the rarest—and I do so as they occur, without arrangement or classification, premising only that I shall give you nothing subsequent to the year 1600.

1. *The Tragedie of Tancred and Gismund*, compiled by the Gentlemen of the Inner Temple, and by them presented before her Maiestie; newly reuiewed and polished, according to the decorum of these daies. By R. W. London, 1592, 4to. See *Cens. Liter.* vol. viii. p. 350.

2. *The Tragedie of Solimon and Perseda*, wherein is laide open Loue’s Constancie, Fortune’s Inconstancie, and Death’s Triumphs. At London, 1599, 4to. (Entered on Stationer’s Books, 1592.)

3. *The Blinde Begger of Alexandria*. By George Chapman. Imp. at London, 1598, 4to.

may be, the characters of which it is composed are forgotten . . . save in the library of the studious in dra-

4. *The Battell of Alcazar*, fought in Barberie, betweene Sebastian King of Portugall and Abdelmelec King of Marocco, with the death of Captaine Stukeley. *At Lond.* 1594, 4to.

5. *A Moral and Pitiful Comedie intituled All for Money*; plainly representing the manners of men and fashion of the world nowe adayes, compild by Thomas Lupton. *At Lond.* 1578, 4to.

6. *The Tragedie of Gorboduc*, (1562) 4to.

7. *Pompey the Great his faire Corneliae Tragedie*: Effected by her Father and Husbandes downe-cast, death, and fortune. Written in French, by that excellent Poet, Ro: Garnier, and translated into English by Thomas Kid, *at Lond.* 1595, 4to.

8. *Cornelia*. *At Lond.* 1594, 4to. (The same play, first edition.)

9. *The Pleasant History of the two angry women of Abington*, with the humorous mirth of Dick Coomes and Nicholas Prouerbes, two seruing men, as it was lately playde, &c. By Henry Porter, Gent., *At Lond.* 1599, 4to.

10. *The Cobler's Prophesie*. Written by Robert Wilson, Gent. *At Lond.* 1594, 4to.

11. *The Love of King David and fair Betsabe*, with the Tragedie of Absalon. As it hath ben diuers times plaied on the stage, written by George Peele, *Lond.* 1599, 4to.

12. A new Enterlude no lesse wittie then pleasant, entituled *New Custome*, deuised of late, and for diuerse causes nowe set forthe, neuer before this tyme imprinted, 1573. *Imp. at Lond. by William How for Abraham Veale*, 4to.

13. An excellent new Commedie intituled *The Conflict of Conscience*. *At Lond.* 1581, 4to.

14. *The Historie of Orlando Furioso*, (by Robert Green) one of the twelve Peeres of France. As it was play'd before the Queenes Maiestie. *At Lond.* 1599, 4to. Second Edition. The first was in 1594.

15. A certayne Tragedie wrytten fyrst in Italian, by F. N. B. entituled, *Freewyl*, and translated into Englishie by Henry Cheeke, black letter, no date, 4to. See *British Bibliographer*, vol. i. p. 6.

matic lore. Bright, beautiful, and original as are many of the passages in their works, the majority of readers

16. *Antonius, or the Tragedy of Marc Anthony.* By the Right Hon. Mary Countess of Pembroke, 1595, 4to.

17. *The Lamentable and True Tragedie of M. Arden, of Faversham in Kent.* Imp. at London, 1592, 4to.

18. *The Raigne of King Edward the third: as it hath bin sundrie times plaied about the Citie of London,* Lond. 1596, 4to. Another Copy and Edition, Imp. at London, 1599, 4to.

19. *Campaspe, played before the Queenes Maiestie on twelfe Day at night by her Maiesties Children, and the Children of Paules.* Imp. at London, 1591, 4to. Third Edition.

20. *Mother Bombie, as it was sundrie times plaied by the Children of Powles,* Lond. 1598, 4to. Third Edition.

21. *A Warning for Faire Women, containing the most tragicall and lamentable murther of Master George Sanders of London, Marchant, nigh Shooters Hill,* Lond. 1599, 4to.

22. *A pleasant conceyted Comedie of George a Greene, the Pinner of Wakefield.* As it was sundry times acted by the seruants of the Right Honourable the Earle of Sussex. Imp. at London, 1599, 4to.

23. *A Pleasant Comedie called Summers last Will and Testament,* written by Thomas Nash, Imp. at Lond. 1600, 4to.

24. *The famous Chronicle of King Edward the First, surnamed Edward Longshankes,* Lond. 1593, 4to.

25. *The Lamentable Tragedie of Loctrine, the eldest sonne of King Brutus,* Lond. 1595, 4to.

26. *A ryght pithy, pleasaunt and merie Comedie, Intytuled Gammer Gurton's Nedle.* Imprynted at London in Fleet Street beneth the Conduit at the signe of St. John Evangelist, by Thomas Colwell, black letter, 4to.

27. *A lamentable Tragedie, mixed full of plesant mirth, containing the life of Cambises King of Persia,* no date, 4to.

28. *The First part of the Tragical raigne of Selimus,* Lond. 1594.

29. *A right excellent and famous Comoedy called the three Ladies of London.* At Lond. 1584, 4to.

30. *A new and pleasaunt enterlude intituled the Marriage of Witte and Science.* Imp. at Lond. 1570, 4to.

will never, I fear, become acquainted with them ; or, knowing them, will be slow to commend. Our dramatic taste is debasing apace. Bustle, parade . . . .

31. *Thenterlude of Youth.*

Jesu that his armes dyd sprede  
And on a tree was done to dead.

*Imp. at Lond. by John Waley, (1557) 4to.*

32. *An Enterlude intituled Like wil to like quod the Deuel to the Colier*, being godly and ful of plesant mirth, *Imp. at Lond. 1568, 4to.*

33. *A most pleasant and merie new Comedie intituled a Knacke to knowe a Knaue.* Newlie set foorth, as it hath sundrie tymes bene played by Ed. Allen and his Companie. With Kemps applauded Merrimentes of the men of Goteham, in receiuing the King into Goteham. *Imp. at London, 1594, 4to.*

34. *The Raigne of King Edward the Third.* As it hath bene sundry times played about the Citie of London. *Imp. at Lond. 1599, 4to.*

35. *The Pedler's Prophecie, Lond. 1595, 4to.*

36. *The famous Victories of Henry the Fifth* : containing the honourable Battell of Agin-Court. As it was plaide by the Queenes Maiesties Players. *Lond. 1598, 4to.*

37. *A new Comodye in englysh in maner of an enterlude ryght elygent and full of craft of rethoryk*, wherein is shewd and dyscrybyd as well the bewte and good propertes of women, as theyr vycys and euyll cōdiciōs, with a morall cōclusion and exhortacyon to vertew. *Johēs Rastell me imprimi fecit*, small folio.

“ I have taken these titles at random from the various volumes of old plays, bound as they are, without arrangement ; and they will enable you to form some little idea of the value of the entire collection. Independently of this mass of miscellaneous plays, Mr. Malone has been at the trouble and expense of procuring all or almost all the works of the dramatic writers (afterwards collected and published in a distinct form) in single pieces as they originally appeared. Thus we have

*Shakspeare's Plays, 7 vol. 4to. Decker, 1 vol. Massinger, 2 vol. Ford, 1 vol. Lord Sterline, 1 vol. Geo. Chapman, 2 vol. Beaumont*

“Drum, gun, trumpet, blunderbuss, and thunder,” have of late become the paramount objects of attraction.

and Fletcher, 3 vol. Middleton, 3 vol. Heywood, 3 vol. J. Lily, 1 vol. Marston, 1 vol. Shirley, 4 vol. Dancer, 1 vol. Wycherley, 1 vol. to say nothing of Rowe, Southerne, Congreve, Lee, Farquhar, and innumerable others. Of two of these volumes you shall have the contents, and I promise you somewhat of a dramatic treat in reading only the titles of these rarest among the rare.

**LILY'S PLAYS in one volume quarto.**

“This (says Mr. Malone) is one of the most curious and expensive volumes in my library. The plays were purchased for the most parts at very dear rates: and are not now to be had at any price. For *Midas* alone I think I pay'd seven guineas and a half. The Songs which were not inserted in the original copies, are here introduced from Blount's republication.”—

1. *Campaspe*. Played beefore the Queenes Maiestie on new yeares day at night, by her Maiesties Childre, and the Children of Paules. Imprinted at London, for Thomas Cadman, 1584.

2. *Midas*. Plaied before the Qveenes Maiestie vpon tvvelfe Day at night, By the Children of Paules. London, printed by Thomas Scarlet for J. B. and are to be sold in Paules Churchyard at the signe of the Bible, 1592.

3. *Mother Bombie*. As it was sundrie times plaied by the Children of Powles. London, Imprinted by Thomas Scarlet for Cuthbert Burby, 1594.

4. *The Woman in the Moone*. As it was presented before her Highnesse. By John Lyllie, Maister of Artes. Imprinted at London for William Jones, and are to be sold at the signe of the Gun, neere Holburne Conduit, 1597.

5. *Sapho and Phaō*. Played beefore the Queenes Maiestie on Shroue tewsday, by her Maiesties Children, and the Boyes of Paules. Imprinted at London by Thomas Orwin, for William Broom, 1591. Second Edition.

6. *The Maydes Metamorphoses*. As it hath bene sundrie times acted by the Children of Powles. London, printed by Thomas Creede, for Richard Oliue, dwelling in Long Lane, 1600. Second Edition.

7. *Love's Metamorphoses*. A wittie and courtly Pastorall, written

tion ; and if GARRICK were to reappear, it might be questioned whether he would be tolerated more than twice in the week.

by Mr. John Lyllie. First playd by the Children of Paules, and now by the Children of the Chappell. London, Printed for William Wood, dwelling at the West end of Paules, at the signe of Time, 1601. Only edition.

“ The above are seven of the original quartos. To which Mr. Malone has added, by inlaying, *Gallathea* and *Endimion* from Blount’s republication, 8vo. Lond. 1632. The first edition of the former, is 1592, 4to. : of the latter, 1591, 4to.

The other volume shall be that containing *Christopher Marlowe’s Works*, of which Mr. Malone records that the original purchase of the tracts, together with the expence of the inlaying and the binding in red morocco, cost him—what ! think you ?—FIVE GUINEAS !!! You shall judge whether he had not a dear bargain for he *only* got for his money the following.

1. *Tamberlaine the Great*, who from the state of a Shepheard in Scythia, by his rare and wonderfull Conquests, became a most puissant and mighty Monarque, *Lond. 1605*. (I should perhaps tell you that Mr. Malone had afterwards the good fortune to recover the *first edition* of this extremely rare play, printed by Rich. Jhones in 8vo. *Lond. 1590*. It is in one of the volumes of his octavo plays, bound up with three of Dodsley’s reprints !)

2. *The famous Tragedy of the Rich Jew of Malta*. As it was playd before the King and Qveene in his Majesties Theatre at White-Hall, by her Majesties Servants at the Cock-Pit. Written by Christopher Marlo. *Lond. 1633*.

3. *The Tragedie of Dido, Queen of Carthage*. Played by the Children of her Maiesties Chappell. Written by Christopher Marlowe and Thomas Nash, Gent. *At London, Printed by the Widdowe Orwin, 1594*.

“ This Tragedy of Dido was not in Mr. Malone’s original calculation ; he purchased and inserted it in the volume afterwards. There were, and I believe are, only two copies of it known, both which came into Mr. Malone’s hands : one at Dr. Wright’s sale for sixteen guineas, the other at Mr. Steevens’s sale for seventeen pounds.”

With the name of **Garrick**, that of **SHAKSPEARE** is irresistibly associated. And with how many charms is it encircled ! While the mere *auditor* hears his incomparable diction on the stage, or the mere *student* is fastened to his *invective*, or *pathos*, or *eloquence*, in his *closet*—the **BIBLIOMANIAC**—“ *young*,” or “ *old*,” and equally a *hearer* and *reader* of his works---fires at the mention of his name ; thinks with rapture of his

4. *The troublesome Raigne of King Edward, the second King of England* : *Imp. at Lond.* 1598.

5. *The Massacre at Paris : with the Death of the Duke of Guise.* *At London, Printed by E. A.* no date but about 1600, 8vo. inlaid.

6. *The Tragical Historie of the Life und Death of Doctor Faustus.* *With new Additions, written by Chr. Mar.* *At Lond.* 1631.

7. *Lust's Dominion* ; or the *lascivious Queen*. A *Tragedie*. Written by Christopher Marloe, Gent. *Lond.* 1657, 8vo. inlaid.

8. *Hero and Leander* : Begunne by Christopher Marloe. *Lond.* 1600.

9. *Lucan's first Booke, translated line for line*, by Chr. Marlow. *At Lond.* 1600, (supposed by Mr. Malone to be **UNIQUE**.)

10. *All Ovid's Elegies, 3 Bookes.* By C. M. Epigrams by I. D. *At Middlebovrgh*, 8vo. inlaid. (See p. 700, ante.)

“ You desired me to confine myself to the titles of a few of the scarce pieces in Malone's *dramatic* collection, and I have obeyed your directions. I hope however, that brief as my list is, it will leave no unfavourable impression as to the worth and rarity of Mr. Malone's **OLD PLAYS**. Had you said any thing about his *old Poetry*, I should indeed have been at a loss where to select or where to terminate ; and instead of this *letter*, you must have received *a volume*. It may however be some consolation to you to hear, that a very full and descriptive Catalogue is in preparation, which will also, as is probable, contain all Mr. Malone's manuscript remarks on the poetical merit and bibliographical peculiarities of the several volumes. You may give something like a guess at the general state and condition of the whole, when I mention that the old Harleian Collection, Major Pearson's, Dr. Wright's, and Dr. Farmer's, as well as Mr. Steevens's, Mr.

early quartos, and unsoiled folios,\* in which the Allen's, Mr. Reed's, and Mr. Brand's libraries, were the mines that supplied this almost invaluable treasure of OLD ENGLISH LITERATURE.

Your's, my Dear Sir,

very sincerely,

\* \* \* \* \*

But whoever will be at the pains of examining the list of book-sales in the *Bibliomania*, from page 426 to page 617, will see out of how many Gardens of tempting fruit Mr. Malone has picked his GOLDEN APPLES: and in particular, let the reader cast his eye upon a few articles, selected from the library of Dr. Wright, to be seen at p. 534 of the same work. Of Mr. KEMBLE's dramatic library, said to be the RICHEST in the kingdom, I am unable to speak; never having seen it but superficially, on the floor of Messrs. Payne and Foss, in its way to Chatsworth — it having been purchased entire by his Grace the Duke of Devonshire, with the exception of the first folio Shakspeare of 1623, &c. and the Play Bills from the time of Garrick downwards, inclusively. May it not be reasonably asked, how such a dismemberment happened? — for surely these things were, in the purest sense, dramatical.

\* Of early quartos we shall *presently* speak, and eke of folios: but in regard to the *first* folio edition of 1623, it may not be irrelative or unamusing to illustrate the advantages of an "UNSOILED" copy, by the following anecdote from Steevens, in his *Variorum* edition of 1793, repeated in the two subsequent and enlarged editions by Reed, and in Malone's edition, by Boswell, vol. ii. p. 658. The usually soiled condition of this precious folio has been alluded to, at p. 727, ante. The following is Steevens's account of it. "Of all volumes, those of popular entertainment are soonest injured. It would be difficult to name *four* folios that are oftener found in dirty and mutilated condition, than this first assemblage of *Shakspeare's plays*, *God's Revenge against Murder*, *the Gentleman's Recreation*, and *Johnson's Lives of the Highwaymen*. Though Shakspeare was not, like Fox the Martyrologist, deposited in churches, to be thumbed by the congregation, he generally took post on our hall tables: and that a multitude of his pages have "their effect of gravy" may be imputed to the *various eatables* set out every morning on the same boards.

Dramas of that Great Bard individually, or collectively, first appeared, and which moved so vehemently the

" It should seem that most of his readers were so chary of their time, that (like Pistol, who knaws his leek and swears all the while) they fed and studied at the same instant. I have repeatedly met with *thin flakes of pie-crust* between the leaves of our author. These unctuous fragments, remaining long in close confinement, communicated their grease to several pages deep on each side of them. It is easy enough to conceive how such accidents might happen ; how aunt Bridget's mastication might be disordered at the sudden entry of the ghost into the Queen's closet, and how the half chewed morsel dropped out of the gaping Squire's mouth, when the visionary Banquo seated himself in the chair of Macbeth. Still, it is no small elogium on Shakspeare, that his claims were more forcible than those of hunger. Most of the first folios now extant are known to have belonged to antient families resident in the country. Since our breakfasts have become less gross, our favourite authors have escaped with fewer injuries ; not that (as a very nice friend of mine observes) those who read with a coffee-cup in their hands, are to be numbered among the contributor's to bibliothecal purity. I claim the merit of being the first commentator on Shakspeare who strove, with becoming seriousness, to account for the frequent stains that disgrace the earliest folio edition of his Plays, which is now become the most expensive single book in our language ; for what other English volume without plates, and printed since the year 1600, is known to have sold, more than once, for 35*l.* 14*s.*"

To the latter part of these observations, Mr. Boswell has added the following remarks : " It has become still more expensive. *Ipse miserrimus* gave a much larger sum at Mr. Kemble's sale ;\* but I could not bring myself to a cold calculation of the value of a copy which was at once a memorial of Shakspeare and of Kemble." Yet another word about early quartos and folios of Shakspeare. It is said, above, that these " moved the bile " of Prynne. That they did so, is unquestionable : for hear what he says of them, in the preface " to the Christian Reader " of his *Histriomastix*, published in

\* The *original* price of the first folio Shakspeare was . . . ONE POUND. Steevens.

bile of Prynne ; while he hardly vouchsafes to dwell a moment on purest copies of the editions of *Rowe*, *Pope*, *Theobald*, *Hanmer*, *Capell*, *Johnson*, *Steevens*, *Malone*, and *Reed*.\*

1633, 4to.—the year ensuing the second folio of Shakspeare. “ Some PLAY-BOOKS, since I first undertook this subject, are grown from *quarto* into *folio* ; which yet bear so good a price and sale, that I cannot but with grief relate it, they are now new printed in far better paper than most octavo or quarto *Bibles*, which hardly find such vent as they.” This is accompanied by the two following marginal annotations, among others. “ SHACKSPEER’s PLAIES are printed on the best crowne paper, far better than most *Bibles*.” “ Above 40,000 Play-bookes have been printed and vented within these two yeares.” If the fact be as Prynne states it, how fruitless the attempt to bibliographise thoroughly the department of THE DRAMA !

\* The four latter editions will be more particularly noticed in a future page. Of the three first, it may be remarked that *Rowe*’s edition was printed in 1709, in seven octavo volumes ; and I find a copy of it on *LARGE PAPER* selling for 1*l.* 2*s.* (full as much as it was worth) at the sale of Isaac Reed’s library in 1807. It was reprinted in 1714, in nine duodecimo volumes, and then expired without a struggle. *Pope*’s first edition appeared in 1725, in six quarto volumes, at 6*l.* 6*s.* the copy, subscription-price ; but in 1767 it sunk, among the booksellers, to 16*s.* a copy. Seven hundred and fifty copies were printed. It was reprinted in 1728 in 10 duodecimo volumes ; and republished by the aid of *WARBURTON* in 1747, † in eight 8vo. volumes. Perhaps, of all the Commentators upon Shakspeare, *Warburton* (in the language of Mr *Douce*) “ was surely the worst.” *THEOBALD*’s edition first appeared in 1733, in seven octavo volumes, and is the FIRST which contains *plates*—from the designs (I believe)

† See what a NAME will produce ! In the recent catalogue of Mr. Thorpe (1824, part ii. no. 11871) there occurs the *seventh volume* only of this edition by *Warburton*. It had belonged to *GARRICK*, whose wife thus wrote in it : “ *This book went with us to Althorp in December the 30th, 1778; my husband never traveled without some work of Shakespeare.*” It is marked by Mr. Thorpe at 1*l.* 5*s.* : but is not the Vendor a little ungallant in copying Mrs. *Garrick*’s bad spelling ? — as thus—“ *whent.*” He should have remembered that Mrs. *Garrick* was a foreigner.

Let us adopt a more sober, and perhaps satisfactory, strain: but, at starting, may we not reasonably ask

of Hayman. These are curious, inasmuch as they shew the costume of the time in the dressing of the characters. Fine impressions—or I should rather perhaps say, tolerable impressions—are worth the Collector's looking after. My friend and neighbour Mr. Wilson, in his marvellously illustrated folio Shakspeare (to be noticed in due order) preserves a set of these plates — which are doubtless *effective*, in a certain degree:—and my friend Mr. Douce loves to contemplate them as memorials of a costume . . . never I trust to be again revived! Of the quantity of intrinsic merit of Theobald's edition, (of which not fewer than 12,860 volumes have been printed) I will not pretend to be the judge; but it ought to be considerable: since, of ALL the editors of Shakspeare, down to the nineteenth century, Theobald had the largest remuneration for his labours: namely, not less than 652*l.* 10*s.*—while Pope, who made this Editor the hero of the first edition of his *Dunciad*, received but 217*l.* Warburton received 560*l.*

Sir THOMAS HANMER's edition in quarto was the first which appeared in any splendid typographical form. It was published at Oxford in 1744, in 6 volumes; and republished there, in the same number of volumes, in 1771. The first edition was a popular book, and was proudly displayed in morocco binding in the libraries of the great and fashionable. In the year 1747,\* when Warburton's edition was selling off at 18*s.* a copy, (the original price having been 2*l.* 8*s.*) Hanmer's edition, which was published at 3*l.* 3*s.* rose to 9*l.* 9*s.*; and continued at that price till its reprint in 1771. But both original and reprint have now . . . sunk nearly to nothing. Steevens's copy of the reprint produced 7*l.* 7*s.* bound in hog's skin: but who in these days, would give half the price? Mr. Thorpe, however, marks the first quarto at 3*l.* 13*s.* 6*d.* The plates are below criticism. I learn from indisputable authority, in that great mart of bibliopolism—THE Row—(nota bene, this word must not be pronounced after the Greek fashion, *ε&theta;*) that a *quarto Shakspeare* can now NEVER SUCCEED — and yet, if Mr. Wilkie should ever introduce

\* In a recent catalogue of Messrs. Longman and Co. I find an edition of 1748, in nine small duodecimo volumes, called “uncommon, and very accurate” marked at 1*l.* 11*s.* 6*d.* Whose edition is it?

what course is to be pursued? Shall we have an *Introduction to the Reading of Shakspeare*?---for his

an old lady or gentleman, in one of his charming interiors, reading Shakspeare, it will be from Sir Thomas Hanmer's edition. What is there so unsaleable in a quarto Shakspeare?

CAPELL, who had 300*l.* for his critical or rather editorial labours, came forth in 1768, with his ten sprucely printed crown octavo volumes.\* An elegant copy of it, in marble leaves, brought the formidable sum of 5*l.* 7*s.* 6*d.* at Reed's sale. I suppose there were but few copies printed; as the intrinsic value of the work is entitled to little commendation. Capell's *Shakspeariana*,† or the Catalogue of his Collection relating to Shakspeare, was printed in one volume in 1779: and I find a copy of it "uncut, very rare," marked at 1*l.* 11*s.* 6*d.* in

\* In what is called the CAPEL CLOSET, at Trinity College Cambridge, there is (as I understand) the original MS. of these ten volumes, bound in the smartest possible manner, in red morocco, in the same number of quarto volumes. Such a MS. for *the press* I never witnessed, nor could have conceived, nor will probably be ever executed again. But this SHAKSPEARE COLLECTION was made in the *green* days of the Bibliomania. Those of Steevens, Malone, and Kemble, display the splendour of summer and the richness of autumn—as applicable to the same object.

† Of these SHAKSPEARIANA, who shall undertake to describe the nature, or define the limits? Even the heart of old Isaac Reed warmed with this passion; witness, the article no. 8536, so called, in the Catalogue of his books; which article contained a set of nine octavo volumes "a most desirable acquisition to any gentleman wishing to compleat his Collection." It was sold for 23*l.* But carry this Shakspeare mania a little farther. Place your Shakspeare library, of some 500 volumes, in a ROOM decorated with statues, busts, portraits, and pictures relating to "Shakspeare and his Times!" Represent, by means of the chisel, pencil, and burin, what Dr. Drake and others have *written of*!.. And why should not the wing of some lordly mansion in the Country be thus appropriated? Why should not a few of the streams of superfluous wealth flow in such a Briton-like channel? Does MANILIUS take the hint, and fire at the thought? Let me at any rate bargain for a room of (at least) twenty-five feet in length, by eighteen in width.. from which I must catch a peep, through the plated galss bay-window extremity, of something like the scenery of the "*Forest of Ardennes*"—the fore-ground representing the

• • • • obliquo laborans  
Lympha fugax trepidare rivo

of Horace; or the "slowly winding of the stealing wave" of Collins. But this is unpardonably excursive.

very PORTRAIT has recently furnished food for an entertaining volume.\* Or, shall we plunge at once into

Mr. Thorpe's last catalogue. It usually sells for 1*l.* 1*s.* I learn that the late Mr. George Baker, of UNIQUE memory, had a copy of Capell's Shakspeare stitched up in *sheets*, and even uncut, for the completing his happiness; the owner strenuously forbidding all paper-cutters, whether of mother of pearl, ivory, silver, or steel, from entering the premises. Oh, the infinite variety of character enveloped in a BIBLIOMANIAC!

\* I allude to the elegant and amusing octavo volume just published by Mr. BOADEN; being *An Enquiry into the Authenticity of the various Pictures and Prints of Shakspeare*—with five engraved portraits of the great Dramatist. A lively notice of this work appeared in the *Universal Review*, no. ii. p. 234. It is a glorious volume for ILLUSTRATORS; being printed in a quarto, as well as octavo form. In the first and foremost rank of "Introductory Works to the Reading of Shakspeare" is that of Mr. DOUCE; called "*Illustrations of Shakspeare, and of Ancient Manners*; 1807, 8vo. 2 vols.: with numerous and appropriate wood and copper cuts. I look upon this work as a sort of *Hortus Shakspearianus*, from which fruit of every hue and flavour may be safely pluckt and eaten. The research and learning bestowed upon it are immense. I once attempted, during the *Horæ Subsecivæ* of a watering place, to make a catalogue of the authors consulted in it; but my courage or patience failed. My own copy, smartly bound antique-wise, by poor George Faulkener, was presented to a young and intelligent Frenchman—who was perfectly "SHAKSPEARE-MAD"—and who devoured its pages with the voracity of an Alderman over a Jamaica turtle! These delightful volumes sell for about 2*l.* 2*s.* in goodly binding. Another, and a justly popular introductory work, is the *Characters of Shakspeare's Plays*, by Mr. Hazlitt, 1817, 8vo.: a volume, written with taste, ability, and power; but with peculiarities, now and then betraying themselves, which border on affectation. To this add Richardson's *Essays on the Characters of Shakspeare*; a work of considerable elegance of style, and replete with judicious remarks. A more copious and instructive work is from the pen of DR. DRAKE; entitled *Shakspeare and his Times*, 1817, 4to. 2 vols.: worth about 4*l.* 4*s.* in calf binding. But

the miscellaneous and well nigh interminable notes of his later Commentators? Yes. I readily anticipate all the revelry of those, who wish to be learned in the contemporaneous history of the Drama—who, charmed with the learning of *Farmer*, the research of *Malone*, the accuracy of *Chalmers*, and the sagacity of *Steevens*, will be content with nothing short of the 21 octavo volumes of the works of our Bard, recently edited by *Reed* and *Malone*. Of more modern, and almost weekly issuing editions, in all forms and characters, the list is endless.\*

the prolegomena, contained in the editions of *Steevens* and *Malone*, may be considered the best introductions to the reading of our immortal Bard.\*

\* “Endless” indeed would be such a list: but having, in the last note but one, concluded with the edition of *Capell*, I continue the catalogue of EDITORS with those of *JOHNSON*, *STEEVENS*, *MALONE*, and *REED*. Up to the time of Dr. *Johnson*, there can hardly be said to have been a *satisfactory* edition of *Shakspeare*. By “satisfactory,” I mean one which should combine antiquarian research with critical acumen. Nor indeed was *Johnson* calculated for the former. He wanted both patience and taste; and, fortunately, in *Steevens* he found a union of both, combined with an acuteness and wide range of black-letter reading which was not eclipsed even by that of Dr. *FARMER* himself. *Johnson* delighted in *character*: in portrait painting: and with his *pen* he was as unrivalled as his friend *Sir Joshua Reynolds* was with his *pencil*. Full of the general im-

\* And here, let me put in a word for Mr. “*JACKSON'S Shakspeare's Genius Justified*,” published in 1819, 8vo. Mr. *Jackson* was a printer; and he saw, professionally, that many of the errors of the text of *Shakspeare* arose from the ignorance of the printers of the first quarto and folio editions. *Steevens* himself admitted that many of the errors were attributable to the like cause. Mr. *Jackson's* book had not the success which it merited. If many of the emendations were fanciful and wild, several were ingenious and just. It was at first received with a jealous eye, by those who ought to have been ashamed of such jealousy—and much more to have allowed it to mingle the bitterness of gall in their criticisms. I recommend it to an impartial perusal.

But there are those who take up Shakspeare in a different point of view ; or rather, who, sensibly alive

portance of the task, rather than stimulated by any pecuniary compensation, (which amounted to about 480*l.* according to Malone) he sat down to the composition of his *Preface* : a work, upon which he always, and justly, prided himself. It is doubtless a great and masterly performance evincing a mind of large general powers ; and is executed throughout with uncommon dignity and effect. There are those who elevate to the skies ; but there is also a considerable number of well-read Shakspearians who are far from bowing with unqualified submission to the critical canons which it contains. That it is to be ranked with the preface of *Calvin* to his *Institutes*, of *De Thou* to his *History*, or of *Casaubon* to his *Polybius*,\* may be reasonably doubted, without any disparagement of its general excellence. Johnson's critical summary of the preponderating merits and demerits of each play, should be always a concomitant of *every* edition of Shakspeare.

The first edition of Johnson, alone, appeared in 1765, in eight octavo volumes : and the first, with Johnson and Steevens together, in 1773, in ten octavo volumes. This latter has yet its price ; and may be worth 3*l.* 13*s.* 6*d.* The second edition of the united labours of these editors appeared in 1778 ; of which Messrs. Payne and Foss mark a neat copy at 5*l.* 5*s.* A copy of it, with Malone's Supplement, in two octavo volumes, was sold for 4*l.* 1*s.* in boards, at Reed's sale. The third edition came forth in 1785, revised and augmented by Dodsley, and is worth about 5*l.* 5*s.* The fourth, last, and best edition, is that of 1793, generally called STEEVENS's *edition*—in fifteen octavo volumes. The text was corrected by Steevens himself, and every care and attention was paid to render it the most accurate and desirable of ALL the editions of the Bard. The result has realised the wishes of its editor. It is of all previous, and, as some may think, of all subsequent editions, of Shakespeare, the MOST accurate

\* Warton, in his edition of Pope, 1797, 8vo. vol. i. p. 1, note, says that the above three Prefaces are "perhaps the finest ever written." He has borrowed this idea, without acknowledging it, from Bayle's *Dict. Art. Calvin*, note F. and at *Pelisson*, ad calcem. I owe this detection, or discovery, to Mr. James Roche, late resident at Cork.

to all the charms and beauties of his diction, consider him as the MIGHTIEST of intellectual PAINTERS;

and desirable. Steevens's own copy, small paper, was sold for 6*l.* 16*s.* 6*d.* : but such a copy is now worth, on an average, double the sum. The LARGE PAPER is the great gun to fire off... before a visitor who comes to be astounded with your library. Only twenty-five copies were printed; and Reed's copy of it, in boards, was sold for 29*l.* Sir Mark Sykes's copy produced 39*l.* 12*s.* The most wonderful copy of it IN THE WORLD is that in the library of Earl Spencer, at St. James's Place, so frequently noticed by me.\* It has illustrations, in the way of small prints, to the value of 1000*l.*—and is bound in 18 volumes, in blue morocco, uncut. This edition continued to be the substratum of those of REED, in 1803, and 1813, each in 21 octavo volumes: which certainly must be considered as the EDITIO OPTIMA of Shakespeare. Messrs. Payne and Foss mark a copy of the second edition of 1813, on large paper, in calf extra binding, at 26*l.* 5*s.* Yet there are good judges who consider the edition of Mr. Boswell, noticed below, to be in many respects preferable.

The first edition of Mr. MALONE's labours on Shakespeare, appeared in 1790, in ten small octavo volumes. There were copies on large, or rather FINE PAPER, (for the adjusting of this point is ridiculously minute) which used to sell for nearly a guinea per volume. The matter in the two *Supplemental Volumes* published by Malone in 1780, 8vo. (worth about 2*l.* 2*s.*) is not incorporated in this edition of 1790. But this edition is entirely eclipsed by the recent one in 1821, 8vo. twenty-one volumes, of which the late Mr. James Boswell was the editor, and for which he received 1000*l.* The twenty-first volume of this edition is occupied by the *Poems* of Shakspeare; and whatever may be the disappointments expressed by some,† there can be little doubt that this handsome and copious impression will work its way gallantly through the market, and in

\* Turn, gentle reader, to p. 571 of the *Bibliomania*, (if in possession of that strange performance) and notice what is there said, both of *this* copy, and of the subsequent edition of 1803. His Lordship possessed it as a bequest from the Editor; who had himself expended nearly 500*l.* upon it. But see *Æd. Althorp.* vol. i. 206.

† It was reported that the late Mr. Octavius Gilchrist had been long engaged in

as one, who has peopled the air above, "and the earth beneath" with beings peculiarly adapted to

due time disappear. It cannot be otherwise. When "the ingenuity of Farmer," and "the accuracy of Chalmers" are above mentioned, allusion is made to the celebrated essay, by the former, on "*the Learning of Shakspeare*,"—which, as a matter of course, finds its way into every respectable edition of the Bard. It was the first thing, or one of the first things, which excited a rage for black-letter hunting among Chronicles and Histories; and Steevens's notes gave that rage a collateral direction among early Poetry and Dramas. "The hunt was up." The sound of the bugle, now blown by Farmer, and now by Steevens, made the "welkin ring;" and up started, on all sides, with the celerity of the followers of Roderic Dhu, (so magically described in the *Lady of the Lake*) hosts of desperate adventurers under the banners of their respective readers. "Sed quo"—Enough. The name of Mr. GEORGE CHALMERS is introduced in the above text, as decidedly connected with Shakspeare, from his memorable "*Apology for the Believers in Ireland's Forgery*,"—published as an answer to Malone's well known attack on the Believers, in 1796, 8vo. This was succeeded, on the part of Mr. Chalmers, by a *Supplemental Apology*—a volume of the same thickness—in 1799, 8vo. in which, amongst other things, is an attempt to ascertain the order of Shakspeare's plays. It cannot be denied that, in both these volumes, there is a great mass of curious and useful intelligence, relating to Shakspeare: and "have them you must."

I have above slightly alluded to the "countless editions" of Shakspeare, large and small. Among the latter, and as the SMALLEST edition extant, in one volume, let me notice that of *Mr. Whittingham*,

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whetting a large critical knife, in order to cut deeply into the abdominal regions of this edition; but death took away the editor, to the surprise and sorrow of his friends, (of whom few could boast of a larger circle) and the INTENDED REVIEW dropt, unfinished, from the hand of the critical anatomist. Some little time after, the Reviewer himself paid the debt of nature—equally to the surprise and sorrow of his friends. When one thinks of all this "hacking and hewing," (as old Anthony-a-Wood somewhere expresses it) on subjects so little calculated to make either party happy, one cannot but subscribe readily to the justness of Burke's sentiment, so magnificently expressed:—“WHAT SHADOWS WE ARE, AND WHAT SHADOWS WE PURSUE!”

their respective elements and avocations ; and yet, of a character such as was never before so vividly and justly impressed upon the mind of the spectator or student. The reader will instantly perceive the allusion to those editions of our Bard which are decorated with *plates*, of a greater or less degree of splendour, from the pencils of our ARTISTS : and if that reader be a general Collector, or a professed Shakspearian, he will think with delight upon his choice copies of the editions of *Bell* and *Boydell* :\*—to say nothing of sundry inter-

printed in 1825, crown 8vo. on paper of peculiar delicacy. I consider it, for the convenience of immediate reference, very useful ; and for those, whose eyes are eagle-like, it is a delightful portable companion. The printing is admirably skilful and perfect. But Mr. Whittingham has published one or more editions, in a larger type, with wood-cuts, and in a very elegant manner. Yet, a still smaller edition than the first—in regard to the size of the page, but not of the type—is that of *Mr. Pickering* :—a very “dapper elve” in form and appearance. It is published in numbers, with a play in each : prefixed to which is a small copper cut of the principal subject or character. . . . When complete, it will form about 6 vols. It is a very *Sedan* book—like the Latin Classics, from the same quarter, so generally patronised.

\* For Bell's edition much cannot be said in commendation. It was first published in 1773, again in 1780, and the third time in 1788 ; each in 20 small crown octavo volumes : having a copper plate prefixed to each play—being a portrait of the actor or actress in the principal character of the piece. **LARGE PAPER** copies of the earlier editions, with proof impressions of the plates, superbly bound, &c. have brought a guinea per volume ; but the present age is better acquainted with good art than to countenance such a price. Mr. Steevens's copy brought 17*l.* 17*s.* Messrs. Longman and Co. mark a fine copy of the small paper, of the edition of 1773, (a subscriber's copy) at 6*l.* 6*s.* In regard to the splendid edition of *Boydell*, begun in 1791, and perfected in 1802, see a full and particular account in the *Bibliographical Decameron*, vol. ii. p. 383. It

vening or subsequent editions, more or less embellished by the burin, and of which there are various and obvious degrees of merit. Far be it from me to deprecate any one of these gratifying performances, at the expense of another ; but I may be allowed to say that, among them, few have greater claims to just admiration than that which at present employs the pencil of of Mr. Smirke.\*

But I will tantalise the thorough-bred Bibliomaniac no longer : and he shall know, in as few words as possible, what *are* the first, rarest, and most costly, impressions of the text of our immortal Dramatist. From the first impression of the first published play, in 1597, to the last, in 1622—each in quarto—the list of the dramas mentioned in the subjoined note† may

was executed to accompany plates, engraved from the celebrated paintings called THE SHAKSPEARE GALLERY ; and of all the ILLUSTRATED copies of it in existence, there is none, I would venture to affirm, which approaches that of my friend Mr. Wilson, bound in twenty folio volumes, in blue morocco, by Charles Lewis. It is in degree, like that of Lord Spencer, of the octavo editon of 1793. Whether beneath the warm lustre of the argand lamp, or by the side of the stained glass window, (in both of which lights I have “ hung over it entranced,”) this magnificent set of books be opened, the gratification is equally complete.

\* I have seen the drawings, or rather the paintings of Mr. Smirke, in a bistre colour, for an edition now in progress, which has not more than three figures in a composition. These painting are thoroughly beautiful ; and there can be but one prophecy or prediction about the result of such an impression of the Bard. Only four numbers, with six plates in each, are published ; at 14s. the number. Four additional numbers are just ready. There are copies on LARGE PAPER, with proof impressions of the plates, on India paper.

† Without preface, or introduction, I entreat the “ Young Man’s” earnest attention to the following catalogue of the editions above

probably be found sufficiently interesting, if not entirely satisfactory.

alluded to. If, during the course of an ordinary earthly pilgrimage ("three-score years and ten,") he become possessed of one *third* of the treasures here recorded—let him "bless his stars," and enjoy the honeysuckle bower of old age as sweetly and serenely as any Devonshire Gentleman-farmer enjoys it.

FIRST Editions of the QUARTOS,

In the order in which those plays were published.

I. KING RICHARD II. *Valentine Sommers*, for *Andrew Wise*, 1597, of most excessive rarity. In no collection, of which I am aware: not even in that of Mr. Heber.

— *By the same Printer*, 1598. In the Steevens and Malone Collections. A copy was sold at the sale of the White Knights Library for 10*l.*

—, *Printed by W. W.* 1608. In the Steevens and Malone Collections. Sold at the sale of the former for 10*l.* See Malone's *Shakspeare*, by Boswell, vol. ii. p. 647.

II. KING RICHARD III. 1597. *Printed by Saris, for Wise.* In the Malone Collection and in that of Mr. Heber. Not in Steevens's.

—, 1600. Called the Second Edition in Malone's list; but qu? A copy is in Mr. Heber's library.

III. ROMEO AND JULIET, *Printed by Danter*, 1597. In the Malone†

† In this same Collection is that marvellously scarce piece ("being almost as rare as a Manuscript," says Steevens) printed by Richard Tottill, 1562, 8vo. called "*The Tragical History of Romeus and Juliet*," for which Mr. Malone gave 20*l.* Steevens, to the joy of all Dramatic Antiquarians, reprinted this tract at the end of Shakspeare's play, so called—and I have read as much of it as I could, —after being possessed of the magic of Shakspeare's text. Let the reader, however, judge for himself—from no unfavourable specimen, by the by. It is a part of Juliet's answer to the entreaties of her mother to marry Paris.

Doo what you list; but yet of this assure you still  
 If you do as you say you will, I yelde not there vntill.  
 For had I chose of twayne, farre rather would I choose  
 My part of all your goodes, and eke my breathe and lyfe, to lose,  
 Then graunt that he possesse of me the smallest part!  
 First, weary of my painfull life, my cares shall kill my hart:  
 Els will I perce my brest with sharpe and bloody knife;  
 And you, my mother, shall become the murdresse of my life,

While the young Collector's eye runs with ecstasy along the titles of the several plays—while it finds no

and Kemble Collections; and so rare, that Kemble gave Mr. Stace, the bookseller, 30*l.* for a copy of it. Not in Steevens or Reed: but Mr. Heber has a copy, which, like the greater number of his first quarto Shakspeares, is large, fair, and sound.

**ROMEO AND JULIET**, *Printed by Creede*, 1599. Second Edition. In the Malone Collection. An inlaid copy brought 6*l.* at the sale of Steevens's Library: which seems to be the same as was sold at the sale of the White Knights Library for 10*l.* 10*s.*

**IV. LOVE'S LABOUR LOST**, *Printed by W. W. for Cutberd Burby*, 1598. In the Malone Collection; and in that of Mr. Heber. A copy of it was sold for 40*l.* at the sale of Mr. Bindley's library.

**V. HENRY IV. Part I.** *Printed by P. S. for Andrew Wise*, 1598. Not in the Malone or Steevens Collections; but in Capell's List. Mr. Heber justly boasts of his fair copy of this very scarce play.

\_\_\_\_\_, *Printed by S. S. for Andrew Wise*, 1599. In the Malone Collection. A copy of it was sold for 3*l.* 10*s.* at the sale of Steevens's Library, and for 18*l.* 7*s.* 6*d.* at that of the White Knights Library. It is in Mr. Heber's library.

**VI. HENRY IV. Part II.** *Printed by V. S. for Andrew Wise and William Apsley*, 1600. Both Steevens and Malone appear to have had two copies of this edition. Mr. Boswell has the following note upon Mr. Malone's copies. "In Mr. Malone's Collection there were two copies of this edition. In one of them Mr. M. has the following note: "In this copy, signature E has only the ordinary quantity of leaves, namely four. The publisher, finding he had omitted somewhat, (the whole of the first scene of the third act, says Mr. Boswell,) cancelled the two latter leaves (E 3 and E 4) reprinted them in a different manner, and added a fifth leaf, in order to get in the omitted lines. This is the only difference between the two copies." *Malone's Shakspeare*, vol. ii. p. 650. edit. Boswell. A copy of one of these first editions

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In geaving me to him, who I ne can, ne may,  
Ne ought, to love: wherfore, on knees, deere mother, I you pray,  
To let me liue henceforth. ....

*Comedy of Errors*, there—no *Two Gentlemen of Verona*, nor *King John*, nor *All's Well that ends well*, nor *As you*

brought only 3*l.* 13*s.* 6*d.* at the sale of Steevens's library. A copy of it is in his Majesty's library; and Mr. Heber possesses it in an ample and genuine state. We may express our surprise at not seeing it in the collection of Mr. Bindley.

VII. *HENRY V.* *Printed by Thomas Creede, for Thomas Millington and John Busby, 1600.* In the Royal and Malone Collections. An inlaid copy of this exceedingly rare book was bought by Mr. Kemble at the sale of Steevens's library for 27*l.* 6*s.* The second edition is in 1602, and the third in 1608. A copy of the third was sold for 5*l.* 7*s.* 6*d.* at the sale of Bindley's library.

VIII. *MERCHANT OF VENICE.* *Printed by J. R. for Thomas Heyes, 1600.* In the collections of Steevens, Malone, Mr. Heber, and his Majesty. A copy of it was sold at the sale of Bindley's library for 22*l.* 1*s.* Another edition of the same date, printed by *J. Roberts alone*—and having *W. Shakspeare*, instead of *William Shakspeare*, in the title, was sold for 2*l.* 2*s.* at Steevens's sale.

IX. *MIDSUMMER-NIGHT'S DREAM.* *Imprinted for Thomas Fisher, 1600.* In the Malone and Steevens Collections. Steevens's copy brought 25*l.* 10*s.* although part of one leaf was wanting. Mr. Bindley's copy, apparently perfect, brought 22*l.* 10*s.* There is another, but the second edition, of the same date, *printed by James Roberts*,—probably not worth a third part of the sum.

X. *MUCH ADO ABOUT NOTHING.* *Printed by V. J. for Andrew Wise, and William Aspley, 1600.* In the Malone Collection, and in that of Mr. Heber. Steevens's copy sold for 25*l.* 10*s.* but that of Mr. Bindley's brought only 17*l.* 17*s.* Note: I find that Steevens's copy is said to have been printed by Valentine Sommer: but Mr. Boswell describes it as by "V. J."

XI. *MERRY WIVES OF WINDSOR.* *Printed by T. C. for Arthur Johnson, 1602.* In the Malone Collection, and in that of Mr. Heber. Steevens's copy was sold for 28*l.*; but Bindley's for only 18*l.* The second edition appeared in 1619.

XII. *HAMLET.* *Printed by J. R. for N. Landure, 1604.* Not in the Malone Collection, according to Mr. Boswell: nor, as far as I can observe, is it in the collections of Steevens and Bindley. Mr. Heber also still sighs for its possession. Its rarity may

like it, nor *King Henry VIII*, nor *Measure for Measure*, nor *The Winter's Tale*, nor *Cymbeline*, nor *Mac-*

be therefore easily imagined. May I ask, if the Curators of the Bodleian Library (in which venerable and magnificent collection of books the MALONE TREASURES repose—but not slumber) will let slip any opportunity of securing it? They will not. They cannot. The second edition was published in 1605: also very rare: the third, no date, for *Smethwicke*: of which a copy brought 4*l.* 4*s.* at the sale of Bindley's Library.

**XIII. KING LEAR.** *Printed by Nathaniel Butter, and are to be sold at his shop in Paul's Church Yard, at the Signe of the Rede Bull, neere St. Austin's Gate, 1608.* I am particular in this colophon; because there is another edition, with the same *title* and *date*, which is said to be printed for “*Nathaniel Butter*”—without any adjunct of the place of sale: and farther, the **FIRST** and **TRUE** edition begins on signature B, but the second on signature A.\* A copy of the first is in the Malone and Royal Collections. Steevens's copy brought 28*l.* It is among the rarest of the early Shakspeare Quartos; and my friends Mr. Freeling and Mr. Heber point with singular complacency to the possession of such a **DRAMATIC GEM** among their poetical bijoux.

**XIV. TAMING OF THE SHREW.** *Printed by V. S. (Qu. Valentine Sommer?) 1607.* I gather this title from Steevens's Catalogue: the edition being omitted in Malone's list by Boswell. The play is said to have been “acted by the Earle of Pembroke's Servants,” and it is called (very properly) “*a pleasant conceited Historie.*” The copy in Steevens's Library was sold for 20*l.* Mr. Heber absolutely revels in the possession of a copy. It does not seem to be in the Malone Collection. Judge therefore of its rarity! But the play is in fact not Shakspeare's.

**XV. TROILUS AND CRESSIDA.** *Imprinted by G. Eld. for R. Bonian,*

\* Mr. Boswell says that, in the first edition, the Poet's name is spelt *Shak-speare* without the middle *e*: the only instance in which he had met with it so spelt. vol. ii. p. 652, which page must be consulted for some other peculiarities, respecting a *third* edition, beginning on signature B.—but having no specification of the place of sale. Let the CURIOUS therefore look well to their copies—as to the title-page being thoroughly—*Buttered*.

*beth, nor Julius Cæsar, nor Antony and Cleopatra, nor Timon of Athens, nor Coriolanus, nor the Tem-*

*and H. Walley, 1609.* In the Malone and Steevens Collections. Steevens's copy produced 5*l.* 10*s.* and is said to have been printed by *G. Alde*,"—a mistake, I suppose. There is another edition with the same title and date—but with the word “Famous,” (before “Historie of Troylus and Cresseid,”) omitted ; and with the addition of its being acted by the King's Majesty's Servants at the Globe.” Mr. Heber possesses a fine copy of the first edition.

**XVI. OTHELLO.** *Printed by N. O. for Thomas Walkley, 1622.* The last, but not the least—either for intrinsic excellence or bibliographical curiosity—is this FIRST EDITION of the text of Othello : a book, of most extraordinary rarity : which, “with MS. notes and various readings by Mr. Steevens, “brought 29*l.* 8*s.* at the sale of the library of the latter. Rare as it is, it is in the Malone Collection, and also in that of Mr. Heber. A third copy of it was sold at Bindley's sale for 56*l.* 14*s.* the HIGHEST PRICE yet given for ANY Shakspearian quarto ! But a fourth copy, at the sale of Mr. Gilchrist's library, dropt to the price of 19*l.* 10*s.* I cannot however refrain from indulging an idea, that, as this play was written in 1611, some impression will yet turn up of an earlier date than that of 1622 : since, with the projected edition of all the works of Shakspeare, which appeared in the following year, (1623) it seems a little odd that Othello, like the *Tempest*, *Twelfth Night*, *The Winter's Tale*, and several others, (which are noticed in the above text) was not postponed to appear, *also* for the first time, in the folio of 1623. It is true that many of Shakspeare's plays were written long before that of Othello ; and have never, as far as we know, appeared in print before the impression of 1623 ; but the inference from *their* early non-appearance in print is not analogous. In truth, there BE some sanguine book-knights, that encircle the ROXBURGHE ROUND TABLE, who reckon upon possessing *early quartos* of half of those plays of Shakspeare, which are supposed to have been *first* published in the folio of 1623. May such daily and nocturnal dreams of con-

pest, nor *Twelfth Night*,—and while, among the treasures recorded, it finds no possessor of *King*

summate felicity be verified! More chimerical hopes have probably been indulged.

Here ends the list of all the known FIRST EDITIONS of the LEGITIMATE PLAYS of Shakspeare, published in a quarto form—before the first folio of 1623, which comprehended the entire works of the Bard. I will have nothing to do with *Titus Andronicus*, *Pericles*, and the second and third Parts of *Henry VI*.—any farther than to say that the first edition of *Titus* was in 1600: and the second in 1611: of *Pericles* in 1609; of *Henry VI*. Parts II. and III. in 1594, 1595, and 1600. Mr. Chalmers has the edition of 1595, the IIIId of *Henry VI.*, which he purchased at Dr. Pegge's sale, for 5*l.* 15*s.* 6*d.* See Boswell's note: vol. ii. p. 655. I may farther add that copies of all these first editions of the spurious, or rather altered, Plays of Shakspeare, are in the wonderful Collection of Mr. Malone, at Oxford;\* and I have also good reason to believe that fine copies of them will be found in that of Mr. Heber.

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\* “Wonderful,” indeed is this Collection. I shall have to notice it, slightly again: but here, I may be well permitted to transcribe the note of Mr. Malone HIMSELF, prefixed to the *seven volumes*, which contain the treasures just catalogued. “This collection of Shakspeare's Plays and Poems (which, with several pieces on which he constructed dramas bound up among my SHAKSPEARIANA [in twelve thick volumes!] forms perhaps the most complete assemblage of the early editions of his Productions that has ever been made. It wants only the *King Richard II.*, 1597, *King Henry IV. Part I.* 1598, and *Hamlet*, of 1604.” The owner then goes on to compare it with the Collections of Pope, Capell, Garrick, Steevens, Kemble, and Mr. Jenning (of Gopsal), to all of which it appears greatly superior. After this note was written, Mr. Malone obtained the *Venus and Adonis* of 1593—(see page 696 ante.) and the *Romeus and Juliet*, of 1562, by Tottil: see page 803.

Precisely at THIS moment, I learn that Mr. Jolly, who combats as lustily as any heavy-metalled Roxburgher for RARE EARLY ENGLISH POETRY, stumbled, in one of his Lancashire rambles, upon an unostentatious little volume, containing....what! think'st thou, gentle and curious reader? .. containing . . . the *Venus and Adonis* of 1593 and the *Sonnets* of 1609 .. both FIRST EDITIONS—in one and the same volume. Did he give 3*s.* 6*d.* for the same? He was not asked so much. Would they bring fourscore guineas? They would bring more. Hie, for Lancashire! — and will

*Richard II.* 1597, of *Hamlet*, 1604, and but two of the first part of *Henry IV.* 1598 — he is alternately distracted by presumption and despair. If the *latter* feeling prevail, and he give up the *quarto* chase, he must apply all his energies, and struggle might and main in the *folio* chase — for a large, clean, and genuine copy of the *Princeps*—ay, and the *Prince* too!—of these folio impressions. Of course, I allude to that of which Shakspeare's dramatic Associates, HEMINGE and CONDELL, were the Editors. The edition of 1623 is the Parent text of Shakspeare in a *folio* form ; and contains the FIRST impressions of those Plays mentioned in the immediately preceding text. The subjoined note\*

\* Of all the Notes, in this *noteable* volume, the present is one which will probably afford the most general interest and amusement : at least, to such who take delight in the bibliographical history of the WORKS OF SHAKSPEARE. I am about to make mention of THIRTY COPIES (described in a manner more or less circumstantial) of the *first folio* of 1623 : but for this description I am chiefly indebted to my friend Mr. Amyot, who hath a marvellous love of the Shakspeare Hunt, and who himself enjoys the supreme felicity of possessing *two* copies of this recherché folio :—but, then again, this felicity is dashed with the infelicity of having neither of them perfect ! It is a bold, and perhaps a fearful thing, to class the copies of the several Owners according to their supposed merits : but I will venture upon the following arrangement . . with those copies which I have seen.

CLASS THE FIRST. The copy in the *Cracherode Collection*, and those in the Collections of the Right Hon. T. Grenville and Daniel Moore, Esq. These have size, condition, and the genuine properties of a true copy. They are thirteen inches in height, eight and a half in width, have the true portrait and title-page, with the genuine

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not my friend the Rev. Mr. Rice be of the party ? Assuredly he will. For such an “ ultimate result,” even my friend Bernardo would throw himself across the horse's back as postilion !

will give a “ full, true, and particular account ” of this precious ornament of any library.

verses in the centre of the leaf facing the title page.\* They have no spurious leaves, foisted in from other editions — and are “ sound to the back bone : ” in other words, to the end of the volume. Of these three copies, that in the Cracherode Collection is the most objectionable, as the commendatory verses of Ben Jonson, facing the title-page, are, although genuine, inlaid. See the niceties and difficulties of this subject ! Mr. Moore has had his large, sound, and genuine copy these thirty years, and is supremely happy in its possession. It is a fire to warm him, without the aid of Newcastle coals. Mr. Grenville’s copy, beautifully bound in red morocco by Charles Lewis, is most surprisingly sound and clean : but it was not obtained (at a sale at Mr. Saunders’s in 1818) under the sum of 121*l.* 16*s.* : the highest price ever given, or likely to be given, for the volume. It was then in old ragged binding — apparently original.\* These three copies, on the whole, are entitled to be registered in the FIRST CLASS.

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\* These genuine verses are printed in the following manner :

To the Reader.

This Figure, that thou here seest put,  
It was for gentle Shakespeare cut ;  
Wherein the *Grauer* had a strife  
with Nature, to out-doo the life :  
O, could he but *haue* drawne his *wit*  
As *well* in *brasse*, as he hath hit  
His *face* : the Print would then surpassee  
All, that was *ever* writ in *brasse*.  
But, since he cannot, Reader, looke  
Not on his Picture, but his booke.

B. I.

In the second edition, the lines, where the words in *italic* occur, are printed thus :

Wherein the *Graver* had a strife  
O could he but *have* drawne his *wit*  
As *well* in *Brasse*, as he hath hit  
His *Face* ; the Print would then surpassee  
All that was *ever* writ in *Brasse*.

The preceding and subsequent verses are the same in BOTH editions.

\* Mr. Grenville informs me that an ancestor of Sir Watkin Williams Wynn had a

While therefore the attention of the more curious and desperate, in these matters, is rivetted to this

CLASS THE SECOND. The copies in the collections of the Duke of Devonshire, Earl Spencer, George Hibbert, Esq. John Dent, Esq. John Lichfield, Esq. the late John Kemble's, and the Malone Collection at Oxford. Of the *Duke of Devonshire's* copy, I wish I could speak with greater confidence ; but I think it has the genuine verses and title, (although a portion of this latter be inlaid) and that it is *full* thirteen inches high and sound to the very end. The price given (not always an *infallible* criterion, I admit) seems to justify such a description. *Lord Spencer's* copy had every leaf picked by the experienced hands of the late George Steevens. The verses opposite are genuine, but inlaid, and there are many tender leaves throughout. There are also, in the centre of some of the pages, a few greasy-looking spots, which might have originally received the " flakes of pie-crust " in the servant's hall—as notified by Steevens : see p. 792, ante. But it is a beautiful and desirable copy ; and the chef d'œuvre of the binding of Walthers. See the *Ædes Althorpianæ*,

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copy of the first folio Shakspeare UNCUT. It was lying on the table in that condition, when, in a luckless moment, a Stationer (in the neighbourhood of Wynn-stay) came in. The book was given to him to be bound : and off went, not only the edges, but half of the *margins*!!! O unprecedented act of bibliopagistic barbarity ! No wonder, on my mentioning this anecdote to Charles Lewis, that his teeth were set an edge, and he gave an involuntary inward groan !

In regard to HIGH OR LOW PRICES, it may be remembered (see p. 792, ante) that, in the opinion of Steevens, this first folio was originally sold for 1*l.* ; and even then it was a partnership concern—" no single publisher at that time being willing to risk his money on a complete collection of our author's Plays." Mr. Garrick however gave but 1*l.* 16*s.* for his copy, to the father of the present Mr. Payne. This copy was said to have been stolen from Garrick's collection, and never went with his books to the British Museum. But it was nevertheless sold with Garrick's library in 1823, for 34*l.* 2*s.* 6*d.* : not a fine or a perfect copy. Mr. Jolly was the purchaser. Had the report of the theft been true, it would only have been an act of retributive justice ; for Garrick used to stuff the pockets of his carriage with many a rare dramatic article, stolen from the Dulwich library, of which Master Alleyn, (Shakspeare's friend, and a great patron of the Drama) was the Owner. Can it be believed that such a man had *not* the first folio of the great Bard's works ? No such copy has ever been found there. Mr. Cracherode's copy has the mark of 8*l.* 18*s.* 6*d.* Dr. Wright's copy, in 1787, bound " in russia with gilt leaves,"

elongated note—while the ruler of Mincio is in a constant state of requisition, in consequence of the memo-

vol. i. page 194. *Mr. Hibbert's* copy is pronounced by Mr. Amyot to be the best that he has *seen*, after those described in the First Class ; where perhaps it deserves a place. It is shortish, but clean and genuine throughout, with the original verses. The end is very good. ("Finis coronat opus.") It is bound in russia, had belonged to the well known Mr. Jennings, of *Dog* designation, and was purchased of Mr. Payne for 70 guineas. Mr. *Dent's* is a large, fine copy, with some ROUGH LEAVES. The title is pasted down. Mr. *Lichfield's* copy is perfect and genuine, in old calf binding.

The copy belonging to the late *Mr. Kemble*, and purchased by the late Mr. Boswell for 112*l. 7s.* was a complete copy ; but it was washed, white and clean, and inlaid—in consequence of the edges having been cut very close—after the fashion of the Wynnstay stationer (vide p. 811, ante.) The inlaying was on large paper, with blank leaves at the beginning and end : and the book, after having been sumptuously bound in morocco by Mackinlay, and enclosed in a case of calf leather, cost its late Owner, exclusively of its first price, threescore guineas. As a specimen of genuine and tasteful restitution, it was a failure. No first Shakspeare ever could have appeared of such a form : but see the gallant sentiments of its last possessor (p. 792) respecting the acquisition of it. The reader is now about to be staggered. Here comes a copy of the first Shakspeare, thirteen

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brought 10*l.* The price kept gradually mounting, when, in 1790, the late Duke of Roxburghe gave the then-considered-to-be astounding sum of 35*l. 14s.* for a copy. The manner in which that copy was acquired is told in the *Bibliomania*, p. 701 : and this very copy was afterwards sold at the sale of the Duke's library in 1812 for 100*l.* It is now in Devonshire House.

For this copy I had a commission from the late Sir M. M. Sykes to give 75*l.* It was tall and sound, but my memory serves me with the recollection of some ruled red lines in the frontispiece, which has always a suspicious appearance. Meanwhile, the copy of Steevens, purchased at his sale by the late Dr. Burney, in 1800, and now in the British Museum, produced 22*l.* although the title was MS. and the verses were taken from the second edition. Reed's copy, in 1807, "bound in three vol. elegant in russia, and beautifully inlaid by the late Mr. Henderson, with additional portraits," was sold for 38*l.* To conclude Kemble's copy, described above, was purchased in 1822 by the late Mr. James Boswell for 112*l. 7s.*

randa taken from the intelligence there imparted—and while seven-eighths of my readers despair of ever

inches and a *HALF* high, embodied only in the Second Class : and wherefore? Because it is far from being of a *genuine* size throughout. Several leaves are inlaid : and the title-page is a *REPRINT*. Beware of these reprinted title-pages, which are in two copies in four. But the impression of the portrait is a good one : and, says my excellent and experienced Correspondent, (to whom I am indebted for an account of the treasures in the Malone Collection, detailed between pages 784 and 791) “ by way of making up for deficiencies, Mr. Malone has inserted an original warrant, signed by Lord Pembroke, authorising “ **MAISTER ALLEYN**, maister of his Majesty’s Bear Garden, to procure Dogs for his Majesty’s service,”—such dogs being mightily in request.

CLASS THE THIRD. The copy in the British Museum belonging to the late Dr. Burney ; that in the Dissenter’s library, in Red Cross-street ; in the London Institution ; and in the library of Edward Vernon Utterson, Esq. ; the latter, with whatever abatements of washing and inlaying, is a very desirable one—and sumptuously bound by Herring in blue morocco. The copy which had belonged to Steevens, and was purchased at the sale of his library by Dr. Burney, wants the title and portrait : the latter being supplied by a fac-simile drawing by Steevens. The verses are from the second edition. Many of the leaves have stains and ink marks. It has a ms. note by Steevens, which informs us that the copy was given to him by Jacob Tonson in 1765, and that it had passed through the hands of Theobald and Dr. Johnson, the “ *latter* not having improved its condition.” Let me add another copy—*quod manibus propriis tractavi*. It is that of Roger Wilbraham, Esq. : which is, in fact, deserving of the Second Class. The title is a reprint, and the commendatory verses are wanting : but it is otherwise sound and genuine to the end. In blue morocco binding. The copy belonging to the late Mr. Nassau, (purchased by Mr. Thorpe for 49*l.* 7*s.*) was a perfect, though not a fine copy. Mr. Jolly’s copy, late Garrick’s, has been mentioned in a preceding note (p. 811.)

To these may be added copies in the possession of the late Mr. Knight, Mr. Perry, and Colonel Stanley. The copy of Mr. Knight, of

obtaining a *genuine* copy of such a beloved volume—let me lead every reader, desperate or indifferent in

Portland-Place, is now in the possession of Mr. Murray of Albemarle-street. It is admirably bound in russia, by Roger Payne. This title is a reprint; two leaves of the Prolegomena, with two in *Cymbeline*, are inserted from the second edition; and the last leaf is supplied from the reprint of 1808. With all these drawbacks, this volume is richly worth the sum given for it by its present Owner—namely, 29*l.* 18*s.* 6*d.* Mr. Murray, if report speak accurately, was the competitor of Mr. Boswell for Kemble's copy, just described. Mr. Perry's copy, purchased by Mr. Matthews at the sale of his library for 28*l.* 10*s.* had the *reprint* title and portrait: no verses opposite; and was otherwise a soiled and in part perforated copy. Colonel Stanley's copy was superior to either of the preceding. It wanted the original verses and title-page, but was a very fair one, and beautifully bound in russia by Roger Payne. It was bought by Mr. North at the sale of the Colonel's library for 37*l.* 16*s.*, and was sold at the sale of Mr. North's library for 39*l.* 18*s.*: being purchased by Mr. Jervis.

Other copies belong to this CLASS. Mr. Amyot has two; and is therefore doubly blest. The first is Dr. Farmer's copy, and is valued by the present owner accordingly. The title is a reprint; but the portrait is original. The verses opposite the title are reprinted. The second copy of Mr. Amyot is not so good as the preceding. The title is a reprint: the portrait, original. There are no commendatory verses. Some leaves are in a bad state, and the whole Play of *Cymbeline* is inserted from the second edition. But a very remarkable variation is found in *Hamlet*, p. 278, and two other leaves. Consult *Boswell's edit. of Malone's Shakspeare*, vol. xxi. p. 449. I have already recorded one copy (in the preceding Class) as having been in the possession of Messrs. Arch, booksellers, and I have here to record two more. One, not large, with no verses opposite, and bound in morocco, has the UNIQUE distinction of having the date of 1622 in the title-page—which is *genuine*. Another copy, bound in blue morocco, twelve inches and three-eights in height, with the original title, and with the opposite verses from the second edition, is marked at forty-five guineas in their recent catalogue: and

these matters, to the brief description of the remaining folio editions. There is, secondly, that of 1632;

this article is preceded by the *four* first folios (one of those just described forming that of 1623) "complete, and uniformly bound in russia, gilt leaves," which have been recently sold for 84*l.* What a triumphantly trading article is a first folio Shakspeare!

I have, in the last place, to notice the copy at Buckingham House, those in the collections of Mr. Heber and Mr. George Nicol, and a few others which now cannot be traced or appropriated. The King's copy, though clean, scarcely exceeds twelve inches in height; has a reprint title; no verses are opposite, but the portrait is original. It is in morocco binding. Mr. Heber's copy *ought* to be an indifferent one, since he gave only 10*l.* 10*s.* for it at a sale at Sotheby's. It is short; the title is a reprint from the second edition, and some leaves are stained, and others mutilated. In old calf binding. Mr. Nicol's copy is rather short; the title is a reprint; but the portrait is original. The verses opposite are in the hand writing of Porson. Some leaves are mended and completed at the edges by MS. This copy was made up by Mr. Henderson for the late Duke of Roxburghe, who gave it to Mr. Nicol when the latter had purchased for him the copy described in the **SECOND CLASS.** Messrs. Longman and Co. had a copy of a middling height, but not a good title; although the opposite verses were genuine. A remarkable variation in this copy occurred in the *Othello.* See *Boswell's Shaksp.* vol. xxi. page 450. Mr. Triphook had also a copy, wanting title and three first leaves of the Prolegomena. He asked, and obtained, ten guineas for it.

Besides the foregoing, there are copies in the possession of the following Noblemen and Gentlemen. The Marquis of Stafford, the Marquis of Bath, Lord Milton, Right Hon. C. W. Wynn, J. Broadhead, Esq., Arthur Atherley, Esq., late M. P.; the late Robert Blake, Esq. M. P. and John Field, Esq., and J. B. Rhodes, Esq. But, according to M. Payne's testimony, the most beautiful and perfect copy is that in the collection of Sir R. Newdigate. Will it ever be displayed beneath the mellow skylight in Pall Mall? A copy is also in the library of Canterbury Cathedral, and in that of Eton College; the latter being Anthony Storer's. But, strange to say, there was no copy in the libraries of Lord Oxford, Dr. Mead, West, Askew,

which was once thought to be more intrinsically valuable than its precursor: but Steevens, who, I believe, was the first to propagate this notion, had the good sense to recant; and Malone would teach us to suppose, that this edition is, in fact, as *erroneous* as it was thought to be *accurate*. Of all copies of it, that in his Majesty's collection may be considered as the most desirable.\* It is usually a well-printed book,

Hoblyn, Crofts, Beauclerk, Heath, Willett, and Bindley. Nor (equally strange) does there appear to be a copy in the library at Blickling, or Ham, or in the Pepysian library at Magdalen College. I have just observed, that a first folio Shakspeare is a "triumphantly-trading" article in the book-market; and that Messrs. Arch appear to have had three copies (of various degrees of perfection) of that one volume—together with two of each succeeding volume: and that the first set was sold for 84*l.* Mr. Thorpe, as was to be expected, presents a bold front on this occasion. In his recently published catalogue (1824, Pt. ii. no. 7851) there stand the **FIRST FOUR FOLIOS**, described in capital letters throughout. For the first folio, 65*l.* is marked: for the second 10*l.* 10*s.*: for the third, 25*l.* and for the fourth, 6*l.* 6*s.*: if taken together, they are to be sold for 100*l.* Mr. Pickering, of Chancery-lane, has another similar set, in 4 vols. which he values at 95*l.* The copy of the first edition is both tall and wide; being thirteen inches in height, by eight and a half in width. The title-page is genuine, but inlaid: the opposite verses are genuine. The latter end is a little tender. Upon the whole, a sound and clean copy, in handsome russia binding.

\* I have seen this desirable volume. It belonged to Charles I.: and has his initials and motto "*Dum Spiro, Spero.*" It was purchased at Steeven's sale for 18*l.* 18*s.*—the largest sum ever given, or likely to be given, for the book: but Steevens was wrong in saying that Charles "presented this copy to Sir Thomas Herbert, the Master of the Revels." The late King had corrected this: adding, that it was given to Sir T. Herbert, "Groom of the Chambers." In fact; the very Herbert who published those interesting *Memoirs of the last two Years of the Reign of Charles I.*: reprinted in a very elegant

and much handsomer, in every respect, than that of 1623. The *third* of 1664 is, next to the first, the rarest; and there are those (including the late George Steevens) who deem it of yet greater scarcity, although of no literary value. The fire of London is supposed to have been the cause of its rarity. The fourth folio, of 1685, has little to recommend it, either on the score of rarity or intrinsic worth.\*

And now, methinks, it is high time to bid adieu to Shakspeare. Beloved, idolised, and immortalised as he will be—the object of our enthusiastic attachment in youth, and of unabated respect in age—it was surely venial to have been thus far minute and communicative respecting the PRIMARY EDITIONS of those works, which are destined to be the delight of the latest periods. Shakspeare, as Mr. Campbell has well observed, “is the poet of the world;” and “the stream of time (as Johnson has nobly remarked) which is continually washing the dissoluble fabrics of other manner, and published by Messrs. Nicol, in 1813, then booksellers to his Majesty. Messrs. Arch mark a copy of this second edition of Shakspeare at 5*l.* 5*s.* and Messrs. Payne and Foss mark a “fine copy of it in the original binding, with the portrait,” at 8*l.* 8*s.*

\* It will be seen, at the end of the last note but one, that Mr. Thorpe marks a copy of the third edition at 25*l.*; and we learn from his catalogue that he has “refused ten pounds for the title of 1663;”—which contains the portrait. There are, in fact, two title-pages to this edition: one of 1663, which *has* the portrait; and another of 1664 without it. This edition has also *some* pretension to the importance of a parent text. It has the *seven additional* REPUTED, or I should say, SPURIOUS plays of Shakspeare. Both titles must be found to render the possessor THOROUGHLY happy. In his Majesty’s library there is a copy of this third edition with an amazing amplitude of margin. The fourth edition of 1685 may be worth about from 3*l.* 13*s.* 6*d.* to 5*l.* 5*s.* according to condition.

poets, passes without injury by the adamant of Shakespeare." But, in this genial glow of admiration for the works of this wonderful man, let it not be forgotten that these works are not to be promiscuously and unguardedly read ; nor can I close this subject without recommending the *qualified* publications which have appeared under the names of *Griffiths*, *Bowdler*, and *Pitman*.\*

\* Mrs. Griffiths published an octavo volume, some forty or fifty years ago, called *The Morality of Shakspeare*. The object of this publication was, to exhibit a great number of those passages from the plays of Shakspeare in which the moral and social virtues were described in the peculiarly forcible language of their great author. But this undertaking, although not without its use, had little success. Few admired, and none imitated it. The late Mr. Bowdler's *Family Shakspeare*, in ten small duodecimo volumes, in which all gross and offensive words only are expunged—and nothing added to the text of the original—is, of ALL the Shakespeares, for a FAMILY CIRCLE, the most to be commended ; and it has, I make no doubt, a great and a prosperous sale. The Rev. Mr. Pitman has lately published a Family Shakspeare, on the same plan, in one large octavo volume ; but with greater dismemberments of the original. This useful book is appropriately dedicated to the greatest Representative which ever lived of the female characters of the original—*Mrs. Siddons* : the dedication is at once short, neat, and forcible.†

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\* There never will be an end of SHAKSPEARIANA—or publications relating to our great Dramatist. The above sentence was scarcely written, when mine eyes came across a biography of the Bard, written by AUGUSTINE SKOTTOWE, Esq. and printed in two handsome octavo volumes, price 1*l.* 1*s.* Of its intrinsic excellence I know nothing, but have heard considerable things. And here again is a work *in Prospectu*, to be announced by me—under the title of "*Vindicatio Shakspeariana* ; or Supplementary Remarks on the Editions of Shakspeare by Reed and others : with Occasional Illustrations of some obscure and disputed passages. By JOHN SHERWEN, M. D." The remarks are carefully and beautifully written on the alternate pages of two moderate sized quarto volumes : and although their author be a Septuagenarian, they betray all the vivaciousness of youth. Dr. Sherwen has an idea (long and carefully entertained by him) that Shakspeare is to be greatly illustrated by a knowledge of the *northern dialects* of this country.

The next great dramatic wight is BEN JONSON ; a man of astonishingly strong and acute natural powers, modified and chastened by learning, far above all his contemporaries and compeers. There is no need to say even half a dozen words about the history of the early and separate publications of his *plays* and *masques*, since these involve few bibliographical nice-ties—few *cruces*, on which the Bibliomaniac loves his ingenuity to be stretched and tortured—and since they are all fully discussed and settled in the *very best*, and only desirable, edition of the author's works extant :—of course, that of Mr. *Gifford* is necessarily alluded to.\* To read Ben Jonson in any *other* edition,

\* Published in 1816, 8vo. in nine vols. 4*l.* 14*s.* 6*d.* There are copies on **LARGE PAPER**. The critical tact evinced in Mr. Gifford's edition of *Massinger's* plays, 1805-8, prepared the world for the gratification to be derived from the present performance: which, for acuteness, judgment, and full and satisfactory intelligence, on all the material points involved in a consideration of the more obscure or important passages of the text, is eminently happy and successful. The supposed enmity of Jonson to Shakspeare is triumphantly refuted by the editor himself: and needed not the postliminary " proofs" of Mr. Gilchrist—which come so peltingly thick upon the reader, as hardly to allow him time to look about and draw breath! Never was a **POINT** (a sort of cardinal one, in reference to posterity, and in the estimation of the literary character) more solidly and satisfactorily settled, and put at rest ; beyond the possibility (I should conceive and hope) of future reasonable doubt. The notes on this thoroughly well-executed performance, neither disappoint from their paucity, nor overwhelm by the length of extraneous and merely curious matter. They go directly to the point at issue ; and you see, in a moment, that the editor is complete master of the sense of his author. None but a classical commentator could be a successful editor of **HONEST BEN**: for Jonson's mind was thoroughly imbued with the learning of a scholar. It breaks out and overflows on the commonest

is to stand upon your head to look at a prospect: so inverted and confused is the larger portion of the objects before you. *Whalley's* once-lauded impression is thought of no more.\*

I proceed, necessarily, at a “swing trot,” with the remainder of the dramatic corps. For BEAUMONT and FLETCHER, procure the edition of *Mr. Weber*, 1812, 8vo. fourteen vols. This edition might have been better; but in this life we must swallow much of bitter with a little that is sweet. The same editor published FORD's *Dramatic Works*, in 1811, 8vo. two vols. which drew forth a sharp but able article in the

occasions, and in the most familiar passages. Let the tasteful English student read the notes on the *Volpone*, *Alchemist*, and *Silent Woman*—and he will not only admit the truth of the preceding remarks, but express, with their author, a regret that the PEN, from which they proceeded, is not exercised upon the ONLY superior of Ben Jonson! *ugot*

\* A short, and a sweet word, for Mr. Campbell's brief delineation of the merits of Ben Jonson. That delineation has always struck me as forcible and happy; and referring my “Young Man,” in particular, to this account, (*Specimens, &c.* vol. i. p. 160,) and INSISTING on his securing Mr. Gifford's edition of the *Dramatist*, I hope, prodigal as may have been my bibliographical notice of Shakspeare, that BEN JONSON has met with his deserts in these pages. But what has become of *Whalley's* edition?—once, the high hope and constant endeavour of the Bibliomaniac to possess. And how comes it to pass that Messrs. Payne and Foss have the hardihood to mark this worthless performance (1756, 8vo. seven vols.) at 5*l. 5*s.**? 'Twill sleep soundly on their shelves, at such—or at any price. In former days, when, with hesitating step, and faltering voice, I ventured among the KNOWING in the book-market, I lifted up my eyes with astonishment, to see twenty guineas given for a *large paper* Whalley. . . . That day is past. . . . and we now feel the force of the old Scotch song, beginning

*Waly, Waly, up yon bank,*

*And Waly, Waly, down yon lea . . .*

Quarterly Review of November 1811.\* For MASSINGER, rest satisfied, to your heart's content, with *Mr. Gifford's* second edition, 1808, 8vo. four vols. Heyne never edited an ancient classic with more acumen and correct critical feeling than Mr. Gifford has edited Massinger. Report speaks loudly of the same gentleman's forthcoming edition of SHIRLEY's *dramatic works*; so long wanted, and so anxiously looked for. Indeed, there is a whisper abroad, that the first volume of FORD's

for that said edition not only "waxes cauld,"

"But fades away like morning dew."

\* Previously to the edition of Beaumont and Fletcher by Mr. Weber, the elder COLMAN published one in 1778, in ten octavo volumes; now worth about 3*l.* 13*s.* 6*d.* There was yet a previous edition, published by Tonson, in 1750, in the same number of volumes; and of which a good copy is worth nearly the same sum. Had Mr. Weber's edition satisfied the expectations of the curious, neither of the preceding would have been worth half the money. But it is, nevertheless, the **BEST** edition of Beaumont and Fletcher; and the Young Man must not scruple to go as far as 5*l.* 5*s.* for a well bound copy of it, at a public sale. Note: of all rare and precious pieces of dramatic lore, of this period, not one will bring such a price as the "*Love lies a Bleeding*" of Beaumont and Fletcher, of the date of 1620, 4*to.* with the frontispiece. Mr. Reed's copy of this *keimelion* brought 24*l.* Eheu, et Euge!

The works of FORD, as above observed, were published by the last editor of the preceding dramatists in 1811; and in the 6th volume of the *Quarterly Review*, (p. 460-487) there appeared an elaborate and lively notice of the edition;\* and it must be owned that the "causes shewn" for passing a severe "judgment" on it, were numerous and palpable. Mr. Weber is no more; but it is only

\* The authors of particular Reviews, like the author of the Letters of Junius, will never perhaps be correctly ascertained. But as Hercules was known "from his foot," even so I imagine a certain passage, in the Review above referred to, to be as palpably the performance of the EDITOR of that Review, as Master Hercules

plays, from the same hand, is nearly ready for publication. Let us hope that report for once "speaks true."

OTWAY has been recently and respectably edited in two octavo volumes ; and as he is a *legitimate* English classic, and as his *Venice Preserved* is yet among the most justly applauded of our dramatic performances, I should be censurable if I did not allow him a foremost place in the foremost rank of the DRAMATIC

the honest exercise of the duty of an author of a work like the present, to make known that Ford is deserving of a better editorial fate.

\* In the strong hope and wish that SHIRLEY will come forth from the hands of Mr. Gifford, in the same bright and perfect state that Massinger has, I will borrow the language of Dr. Johnson—which he has applied to Sir Thomas Hanmer—as applicable, in a much more forcible manner, to the Editor of Jonson, Massinger, and Shirley. It is this. "He has, what is the first requisite to emendatory criticism, that intuition, by which the poet's intention is immediately discovered, and that dexterity of intellect which despatches its work by the easiest means." I must not forget that Massinger, like Ben Jonson, is upon LARGE PAPER ; and of these, as well of the large paper of Steevens's Shakspeare, I saw, a few months ago, a most beautiful set—in white calf binding, with richly sprinkled gilt tool-

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might have been discovered from his muscular and brawny foot. It is worth extracting ; since it is one of the happiest "hits off," with which I am acquainted, of the character of the late George Steevens, as an Editor of Shakspeare, "Steevens (says the writer) is a dangerous guide for such as do not look well about them. His errors are specious, for he was a man of ingenuity : but he was often wantonly mischievous, and delighted to stumble for the mere gratification of dragging unsuspecting innocents into the mire with him. He was, in short, the very PUCK of Commentators." vol. vi. p. 478. See also p. 797 ante. One of the "pieces of fun" of Steevens was, to make use of the name of AMNER (that of a respectable dissenting Clergyman) as the author or communicator of certain notes in his Variorum edition of 1793, which contained expositions of original passages, not remarkable for their delicacy or propriety. Amner remonstrated, as was natural enough. Steevens laughed.. for he knew he was safe from a duel. Thus the matter ended, as far as a personal interview was concerned : but Steevens continued to write away. He richly deserved three strokes of Caliban's club.

WORTHIES of his Country.\* For Southerne, Rowe, Wycherley, and Vanburgh—the reader may pick and choose as he list : and for the writers of the MODERN STAGE, from the unrivalled SHERIDAN to the last of living *Débutants*, there are editions in all forms and of all varieties of degrees of merit.†

Let soft music be heard, while the curtain gently falls at the close of the several ACTS, or divisions, of this LIBRARY COMPANION:—not precisely of a dramatic cast of character, it must be confessed ; but of

ing, and marbled edges to the leaves—(orthodox garniture !) at Charles Lewis's. It is in THIS condition that the tasteful and heavy-metalled young Collector must aspire to keep up his intimacy with the legitimate English Classics of the sock and buskin. Nor let Baskerville's unrivalled impression of CONGREVE's works, in 1761, Svo. 3 vols. be wanting in such a series. For typographical beauty, and clad in a similar vestment, by Montague, or Johnson, it is

..... *velut inter ignes*

*LUNA minores.*

\* The edition alluded to is in 2 vols. Svo. 1812: worth about 1*l.* 1*s.* in good binding. It has notes, and a life of the poet.

† The dramatic works of Sheridan are just published by Mr. Murray in three octavo volumes. The editor is Mr. Thomas Moore. Of course it is useless to refer to any other edition. It will be accompanied by a life of the author. But of the MODERN STAGE, down to the writings of Messrs. Morton and Reynolds, get possession of a choice copy—considered with reference to the *plates*—of Bell's edition, in 25 duodecimo volumes. The portraits of the actors, in the principal parts of the respective dramas, are admirably executed : and LARGE PAPER copies, in morocco binding, make the eyes sparkle, and the heart dance, of a dramatic virtuoso. Such a copy may be worth a sovereign a volume. But the present times are not destitute of such a

a nature to bring before the reader many of the ILLUSTRIOS DEAD, in those departments of literature, in which, while living, they *enacted their Parts* with so much credit and success. To the YOUNG . . . I make an appeal with that confidence, which the consciousness of having done all in my power for their amusement and instruction, must impart. They will find, in the preceding pages, a GUIDE to enable them to walk with comparative ease and pleasantness in those paths, which presented no trifling or discouraging obstacles to the pioneering exertions of the author. Meanwhile, a liberal spirit and an enlightened understanding will stimulate them to the collection of those works—“THE MEDICINE OF THE SOUL”—of which the reward of a conscientious perusal is not confined to this state of existence.

To the OLD . . . my address must be necessarily of a different nature. I must bow with deference and respect for many apparently abrupt and familiar passages ; in which the experience of a counsellor may seem to have been exchanged for the enthusiasm of a Bibliomaniac. But from beginning to end I have not been unmindful of the professed view, or title, of this work. Unless I have greatly deceived myself, it will afford COMFORT to those, who, at the close of a long

theatrical companion. Mrs. INCHBALD'S THEATRE, in 25 duodecimo volumes, is the most correct and the most respectable work of this kind extant. Each play has a plate ; but of inferior execution to those of Bell. Whether the play of *Catiline*, also the property of the publishers, (Messrs. Hurst and Robinson,) and perhaps the most ably written of modern dramatic performances—will be incorporated in this popular set of modern plays, it is not in my power to inform the reader.

and actively spent life, will find a communion with their books one of the safest and surest methods of holding a communion with their God. The library of a good man is one of his most constant, cheerful, and instructive **COMPANIONS**; and as it has delighted him in Youth, so will it solace him in Old Age.



## S U P P L E M E N T.



## SUPPLEMENT.

## PAGE 22.

FIRST HEBREW BIBLE, p. 22. The copy of the first Hebrew Bible, in the library of Exeter College, Oxford, belonged to a Mr. Sandford, an amiable, scholar-like, and respectable old gentleman: the friend of Toup, Markland, Cracherode, and of many scholars of that period. Mr. Sandford always had a notion that he should stumble upon this Bible in England, and mentioned it to his friends with an air of anticipated triumph on its discovery. One day he went into the shop of Mr. Wilson, a bookseller in the Strand, and Uncle of Mr. George Nicol, bookseller to his late Majesty. He asked Mr. W. if he had "any old Hebrew Bibles in his possession?" Mr. W. replied, "he believed he had *one*, very old one"—and forthwith he shewed it to Mr. Sandford. The transport of Mr. S. may be readily conceived, when he found *this* volume to be the IDENTICAL editio princeps of the sacred text in the Hebrew language. He was silent—except as to asking the price. "HALF A GUINEA"—was the reply: Down went the money, and up went the book . . . under the arm of Mr. Sandford. Mr. Wilson begged that he might *send* it home to Mr. Sandford's house: but the wary purchaser would not run the risk of a possibility of its loss on the way, nor could he forego the luxury of being himself the *Porter* of such a *Burden*! On his death, it became the property of Exeter College by bequest. This book is now worth one HUNDRED AND FIFTY GUINEAS.

## PAGE 31.

GENEVA VERSION OF THE BIBLE, 1560, 4to. This volume has been omitted to be noticed: It is, of its kind, a sort of parent text; and is now become rare. No early English Bible is likely to be found in a more soiled and injured state, and it is seldom perfect. As Dr. Cotton has justly observed, "this ver-

sion was for many years the most popular one in England, as its numerous editions testify." The copy at Balliol College, Oxford, is an exceedingly fine one, printed on **LARGE PAPER.**" A copy is also in the possession of Dr. Cotton and of Dr. Bliss at Oxford. See Cotton's *Various Editions of the Bible*, p. 14.

## PAGE 42.

**EARLY PRAYER BOOKS.** It may be as well to notice the subsequent revisions of the Prayer Books, after that of 1549: namely, in the years 1552, 1569, 1603, and lastly, 1661; which latter is the one now in common use.

## PAGE 47.

**ANCIENT FATHERS.** I have omitted to notice the Works of St. JEROM. The best edition of his works, is that of *Vallarsius*, (after the Benedictin edition of 1693) in 10 folio volumes, of the date of 1734-40. Messrs. Rivington and Cochrane have two desirable copies of this edition, of which the lowest is marked at 21*l.* neat in calf.

## PAGE 51.

**CHARACTER OF BARROW.** The character, here given of this extraordinary divine, is perhaps not only susceptible of a little correction, but of amplification: for the truth is, that Barrow's language is sometimes as copious and eloquent as his ideas are fertile and profound. There is a power and prodigality of expression in many of his discourses, as if the writer were conscious of the inefficacy of his vernacular tongue to convey precisely the views and bearings of his thesis. Barrow's sermon on the *Atonement* is one of the most astonishing instances, which present themselves to my memory, of an eloquence as powerful and persuasive as the ideas are original and sublime.

## IBID.

**LIGHTFOOT.** This learned and valuable commentator, who, from his long and intimate acquaintance with the Jewish rites and ceremonies, as well as the language itself, Gibbon styles a

RABBI, has unaccountably escaped being recorded in the place here referred to. This omission is the more readily and pleasantly supplied, by the notice of the *Rev. Mr. Pitman's* forthcoming and nearly completed edition of ALL his works, in 12 8vo. volumes, as a companion to the *Jeremy Taylor* of which that gentleman is also the recent Editor.

With the mention of *Jeremy Taylor*, I have great pleasure in finding the wish expressed—at page 55 note,—of a separately published volume of the *Rev. Reginald Heber's* biography of that great prelate being verified. That separate publication, of so charming a piece of biography, has APPEARED, and may be purchased for 10s. 6d. The biographer is now Bishop of Calcutta. *since Dead*

PAGE 66.

LATIMER'S SERMONS. I find that the first edition of them was printed by *Berthelet* in 1537, small 8vo. See the *Typ. Antiq.* vol. iii. p. 297. Mr. Heber is in possession of a copy of this exceedingly rare little book.

PAGE 85.

MODERN SERMONS. The reader may be surprised to find two omissions, in this department of Divinity: the first, that of *BLAIR's Sermons*, than which scarcely any others appear to have been read about forty or fifty years ago. To doubt the worth of a performance, of which the popularity was without precedent, might be at once arrogant and vain: nor will I dispute the designation of the author as the *ADDISON* of Sermon writers. He has doubtless given good “Milk for Children:” but Men require meat; and strong men, strong meat.

The second is a less venial omission. It is that of a set of sermons, known under the name of the *BAMPTON LECTURES*; of which a complete set, in 46 vols. octavo is valued at 26l. 5s. in handsome condition and binding, by *Messrs. Rivington and Cochrane*: who have not fewer than *three* complete sets: one in an *uncut* state. The third set is sold in detached articles; and among them, *Dr. Tatham's Sermons*, 1789, 8vo. 2 vols. are valued at 1l. 4s. They are the *scarcest* of the whole.

## PAGE 106.

Fox's Book of MARTYRS. *First edition.* A perfect copy of this scarce book was sold at an auction at Mr. Saunders's, in 1823 for 56*l.* Mr. Douce's copy (alluded to at the bottom of the note at p. 106) is of the first edition.

## PAGE 161.

FROISSART. *A new edition* of the Chronicles of this incomparable historian is now in a course of publication, in fifteen octavo volumes at Paris. It is the result of a more careful comparison of the MSS. previously examined, and of others RECENTLY discovered: so as to make it, in all respects, the preferable edition for a Library. For the comfort of the less initiated in ancient orthography, the modern mode of spelling is adopted; but where any word of doubtful construction occurs, that word is also given between brackets. It forms *one* work in a glorious plan, recently projected, of republishing ALL the old French Chronicles—including those of ST. DENIS, MONSTRELET, and the PETITES CHRONIQUES: in sixty octavo volumes, in the whole. The price is 9*s.* per volume. The publishers are Messrs. Treuttel and Würtz.

## PAGE 214.

HISTORY OF GREAT BRITAIN. Sir Mark Sykes's copy of the *fine paper* Rapin, 1732, with Tindal's continuation, and heads from Houbraken, &c. inserted, in all nine volumes, was sold at the sale of his library in June last for 67*l. 4s.* But the *first two* volumes *only* were upon writing paper. The purchaser was Miss Currer; a lady, who ennobles a fine income by the application of a considerable portion of it to the collection of a library, singularly rich in the department of British History.

## PAGE 215.

FIRST EDITION of *Leland's Itinerary by Hearne*, 1710, 8vo. 9 vols. I am now abundantly satisfied that no copy of this work is to be found on **LARGE PAPER**. It is on *fine paper* only that the 12 copies, here alluded to, were printed. With a view to satisfy myself completely on this point, I examined two subscr-

tion copies: one, of Dean Aldrich's, in the library of Christ Church, Oxford: the other, of Francis Duke of Bedford, in the old library at Woburn Abbey. They are each on *small*, but a finer, paper.

## PAGE 249.

*Unkind Deserter of Loyal Men*, 1676, 12mo. The author was “Nicholas French, catholic Bishop of Ferns, an unprincipled politician, who repeatedly changed sides. He went to Brussels, and offered the crown of Ireland to the Duke of Lorraine: afterwards he proceeded to Paris, and requested an interview with Charles II, who refused to see him. This he attributed to the DUKE OF ORMOND; became his inveterate enemy, and concentrated in this volume every circumstance which he could collect injurious to Ormond's reputation.” *Bibl. Towneleyana*, No. 697. Mr. Evans's note. The copy thus described was purchased by the Earl of Leitrim for 31*l.* 10*s.* Another copy was in the Lansdowne Collection, No. 6003.

## PAGE 251.

*Hibernia Dominicana*, by THOMAS DE BURGO, 1762, 4to. The most important information respecting De Burgo's curious and desirable book is omitted to be stated; namely, that the work is almost always in a castrated state, wanting one chapter on the *State of the Protestants in Ireland under James II.* which was most carefully suppressed. I am indebted to Mr. Evans for this notice.

For the error about the date of *Musgrave's History of the Rebellion*, see “Corrections.”

## PAGE 256.

*The Teares of Ireland*; by John Crauford, 1642, 12mo. The Duke of Devonshire possesses a copy of this extraordinarily rare little book (here minutely described) at Chatsworth. It is bound in blue morocco. Mr. Thorpe has a copy, perfect with the exception of one leaf. A copy was also in Brand's Collection.

## PAGE 265-6.

*Expedition into Scotland by the EARL OF HERTFORD, and the DUKE OF SOMERSET, 1544, 1548, 12mo.* Here is a mistake in the designation of these wonderfully rare tracts: which are noticed as being *one* work. The former is the account of the expedition into Scotland by the *Earl of Hertford*, and was published in 1554, 12mo. of which the Duke of Roxburghe's copy was sold for 31*l.* 10*s.* The latter relates to a similar expedition by the *Duke of Somerset*, 1548, 12mo. and was sold for 21*l.* at the same sale. Note farther: in 1547 there was published an *Exhortation to the Scottes*, preparatory to the Duke's expedition; and in 1548 was published an *Epistle from the Lord Protector to the Scots*. These two latter tracts were sold together for 17*l.* at the sale of the Duke of Roxburghe's library.

## PAGE 299.

**HISTORY OF FRANCE.** To the Works enumerated in the ten pages preceding the above—devoted to the History of France—I have to add the notice of a new and interesting one, entitled *Memoirs of Jeanne D'Arc, surnamed La Pucelle D'Orleans; with the History of her Times.* It is in the course of publication, in 2 neat 8vo. volumes, printed by Mr. Moyes. I have seen only the first volume, which is filled by—*I. A Summary of the Revolutions of France, preceding the appearance of Jeanne d'Arc.* *II. History of the Pucelle D'Orleans.* *III. Historical Diary of the Siege of Orleans by the English; taken verbatim, and the style preserved as much as possible, from the ORIGINAL MS. written on parchment during the Siege, and preserved in the Town House at Orleans.* A literal English version. There are copies of this Work beautifully printed on **LARGE PAPER.**

## PAGES 300-317.

**HISTORIES OF SPAIN AND PORTUGAL.** When the account of these Histories was written, I was not furnished with those valuable materials which a late book sale\* has enabled me to lay

\* The following is the title of the Catalogue of the Sale, which took place

before the reader. From the well-executed Catalogue of the sale in question, the reader is supplied with a few articles, and the prices for which they were sold, in order to enable him to make his selections accordingly. Many of those relating to conquests in America and the East Indies, are unavoidably omitted:

188	Beuther, Coronica general de Toda España y especialmente del Reyno de Valencia, 1a. y 2a. parte. Part of leaf 14 is wanting. <i>Valencia</i> , 1551-63, folio,	£. s. d.	0 17 0
190	Bleda, Coronica de los Moros de España, <i>vellum</i> , <i>Valencia</i> , 1618.	- - - - -	2 3 0
297	Febrer (Mosen Jaume) Trobes en que tracta des llinatges de la conquista de la ciutat de Valencia e son Regne, <i>Valencia</i> , 1796, 4to. -	1 16 0	
298	Ferreras (Don Juan de) Synopsis Historica Chronologica de España, 17 vol. <i>Madr.</i> 1775-91 4to.	- - - - -	5 2 6
336	Historia del valeroso y bien afortunado caballero Cid Ruy diaz de Bivar, <i>Burgos, Junta</i> , 1568. Historia de la Poncella de Francia y de sus grandes hechos: sacados de la Chronica Real por un Cavallero discreto embiado por embaxador de Castilla à Francia por los Reyes Fernando y Isabel a quien la presente se dirige, <i>black letter</i> , EXTREMELY RARE, <i>Burgos, Junta</i> , 1562, 4to.	- - - - -	5 7 6
378	Cieza de Leon (Pedro de) Parte primera de la Chronica del Peru, que tracta la demarca-		

under the prosperous hammer of Mr. Evans. " Catalogue of rare, curious, and interesting books, and miscellaneous Articles, forming the Library of Don J. Antonio Conde. July 6, 1824." Detached from the articles relating exclusively to Spain and Portugal, is the following most singular and interesting one—connected with the history of our own country:

724 Fisher. (Episcopus Roffensis) de causa Matrimonii Regis Angliae (*Henrici VIII. cum Catharina Aragonensi.*) 4to. Printed at Alcala. It was purchased by Mr. Thorpe for 25*l.*; and is probably UNIQUE. Perhaps intended for private distribution.

cion de sus provincias ; la descripcion dellas : Las fundaciones de las nuevas ciudades, &c. <i>Black letter, a most beautiful copy of this extremely rare edition</i>	<b>£ s. d.</b>
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10 15 0
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*Impresso en Sevilla por Martin Montesdoca, 1553, folio, &c. &c. &c.*

PAGE 339, 340.

**NORTHERN HISTORIES.** Mr. Murray has published CAPTAIN PARRY's *Second Voyage to the Polar Sea*. It is a large, quarto volume, price 4*l.* 14*s.* 6*d.* accompanied by numerous engravings in the line manner, after the drawings of Captain Lyon : drawings, which reflect great credit upon the tasteful and accurate pencil of the delineator. So little had the public curiosity abated, and although it was known that Captain Parry had not accomplished the grand object of his undertaking in discovering a north-western passage so as to enable him to return by Asia and Africa, yet the announce of his second work was received with acclamation; and all those demonstrations of a liberal spirit of competition, provoked by the certainty of an extensive and rapid sale—and which are described in the pages above referred to—again marked the subscription, in the trade; and not fewer than 1200 copies put on wings and flew away. An elaborate and masterly analysis of this second volume of Captain Parry's Voyage, appeared in the LIXth Number of the Quarterly Review.

Shortly afterwards, CAPTAIN LYON published his own *Private Journal* of the same Voyage; written in the most simple, perspicuous, and unaffected manner, and replete with interesting matter. It is published in 8vo. price 16*s.*

PAGE 374.

**VOYAGES AND TRAVELS.** In the account of the plates in Hariot's English Version of VIRGINIA, 1590, folio, published in De Bry's Set. I have omitted to notice the five plates of the *Picts*, which are incorporated with the text: and it may be worth while adding, that a third copy of this exceedingly rare volume was sold at the sale of the library of the Hon. G. Nassau for

100*l.*—the precise sum which Lord Oxford gave for a copy procured for him at Frankfort.

## PAGE 388.

DAMPIER'S VOYAGE, 1729, 8vo. 4 vols. An excellent account of this valuable work appeared in the *Retrospective Review*, vol. viii. p. 73.

## PAGE 407.

BARROS' PORTUGUESE ASIA, 1628, folio. A copy of the reprint of the entire works of Barros, of this date, was sold at the sale noticed at page 835, for 12*l.*

## PAGE 455.

VOYAGES AND TRAVELS. At the sale of Sir M. M. Sykes's library, a copy of the *first edition* of COLOMBUS's Epistle, printed by Planck, at Rome, in 1493, 4to. was sold for 20*l.* It is the FIRST PRINTED document extant relating to America; and was unknown to Robertson. A copy of the same epistle, printed by Eucharius Argenteus, in the same year, and having only four leaves, was sold at the sale of the Spanish and Portuguese Books just referred to, for 34*l.* 13*s.*

## PAGE 509-10.

MEMOIRS AND ANECDOTES. A new and perfect copy of Cavendish's *Life of Wolsey* is now in the press: beautifully printed, and embellished with the portraits of Wolsey, Cromwell, and Henry VIII. The Editor is Mr. Singer, under whose care Spence's *Anecdotes* were given to the public: of which some mention is made at page 561.

## PAGE 577.

PHILOLOGY and BELLES LETTRES. In the account of *Grecian Philology*, I have omitted the writings of LUCIAN: and must here only content myself with mentioning Mr. Grenville's very beautiful copy of the *first edition* of 1496—adding that the only known copy of it UPON VELLUM is in the library at Blenheim. In regard to the *best edition* of this author, obtain that of *Hemsterhusius and Reitzius*, 1743, 4to. Gr. & Lat. four vols.: of which a “very neat copy in vellum” is marked at 5*l.* 5*s.* in the last catalogue of Messrs. Payne and Foss: and a copy

ON LARGE PAPER at 10*l.* 10*s.* I have heard that a Supplemental volume of Notes is just published at Leyden.

## PAGE 580.

PHILOLOGY and BELLES LETTRES. Among the Latin Philologists I have omitted PLAUTUS and TERENCE; intending to have incorporated them in the Dramatic Department. The *Editio princeps* of Plautus is that of 1472, printed by Vindelin de Spira; the best editions, are those of the *Dauphin*, *Gronovius*, and *Ernesti*. See the subjoined note.\*

Of TERENCE the parent text is that of *Mentelin*, without date. The best editions, are those of *Westerhovius*, *Bentley* and *Zeunius*: while the *Variorum* of 1686, and a fine copy of *Sandby's* classically embellished edition may with equal propriety find its way into the cabinet of the tasteful. The subjoined note will afford some idea of the prices of these respective editions.†

\* Perhaps the most beautiful known copies of the first edition of Plautus are those belonging to the Rt. Hon. T. Grenville and Mr. A. A. Renouard. But, bright and beautiful as is the latter copy, and although, as its possessor justly remarks, "one would think it had been kept in a box, ever since it left the printer's office," (*Bibl. d'un Amateur*, vol. ii. page 308) yet I am not sure whether Mr. Grenville's copy be not superior in size. It is at any rate bound (in Venetian morocco by C. Lewis) in much better taste. Why should not there be *one* copy of this book (as of the Catullus, Tibullus, and Propertius of 1472) UPON VELLUM? A good copy of the *Delphin* Plautus, 1679, 4to. is worth 3*l.* 3*s.* of the *Variorum*, including the notes of *Gronovius*, 1684, 8vo. 2 vols. 1*l.* 5*s.*: of *Ernesti*, with the notes of *Gronovius*, 1760, 8vo. 2 vols. 1*l.* 4*s.*: but a struggle should be made to secure the beautiful copy of *Barbou's* beautiful impression, 1759, 12mo. 3 vols., coated in red morocco, which glitters in the catalogue of Messrs. Payne and Foss, and is marked by them 2*l.* 2*s.*

† A sound and desirable copy of the *Mentelin* impression of Terence was sold at the sale of Sir Mark Sykes's library for the moderate sum of 47*l.* 5*s.* Rare as is this book, and absolutely essential as it is to render the set of early Terences complete, it is not so rare as the second impression by *Gering*; of which the only copy in this country is in the library of Earl Spencer. They have it not at Paris. I may add that, with the exception

## PAGE 624.

**GREEK POETRY.** It should seem that the omission here, of *Æschylus*, *Sophocles*, and *Euripides*, arose from the idea of incorporating them in the Drama, at a subsequent page: but the previously protracted contents of this work forbade their insertion. I will here therefore only recommend Dr. *Butler's* edition of the *Works of Æschylus*, gr. et lat. in four quarto, or eight octavo volumes: *Cantab.* 1809, &c. published at 8*l* 8*s.* : 4*to.* and 4*l.* 4*s.* 8*vo.* and the *separate* plays of that great Dramatist published *Dr. Blomfield*, now Bishop of Chester. They are these: *Prometheus*, *Persæ*, *Septem contra Thebas*, *Agamemnon*, et *Chœphoræ*. They are published at the University Press, at Cambridge, in a manner at once neat in appearance, accurate in text, and moderate in price. These plays exhibit the purest state of the text of *Æschylus* extant, with short notes, explanatory of the alterations, &c. We learn from the *Museum Criticum*, p. 112, that Dr. Blomfield's edition of *Æschylus* will, when complete, "form three octavo volumes of about 400 pages each." *Mr. Burges* published the *Supplices*, in 1821, 8*vo.* Upon this play consult the *Classical Journal*, vol. i. p. 472, 801: ii. 183, 414: iv. 154.

Of *Sophocles*, procure Brunck's edition of the *entire works*, *Argent.* 1786, 4*to.* two vols. 7*l.* 7*s.*; or, if this purchase be too expensive, procure the reprint of Musgrave's text, with the *Scholia* of Brunck, published at Oxford, 1809, 8*vo.* three vols. at about 2*l.* in calf gilt. The learned Dr. Elmsley has just published—as the precursor to his edition of the entire works of

of the early editions of Terence in the library of Count D'Elci at Florence, the collection of them by Lord Spencer is unrivalled. Perhaps not *one* of the ancient Classics involve so many *Cruces* of bibliographical discussion. A fine copy of *Westherhovius's* edition, 1726, 4*to.* two vols. is worth 3*l.* 3*s.*: of *Bentley's*, 1727, 4*to.* 1*l.* 10*s.*; of *Zeunius*, 1774, 8*vo.* 2 vols. 1*l.* 5*s.*; of the *Variorum* of 1686, 1*l.* 1*s.*; and of *Sandby*, 1751, 8*vo.* in fine condition, 1*l.* 1*s.*

Sophocles—the *Œdipus Coloneus* of this celebrated Dramatist, 1823, 8vo. price 10s. 6d.: replete with curious and successful annotations: which will make the classical world unusually anxious to witness the *completion* of a task thus brilliantly begun. The same consummate Scholar has also in the press a new edition of the *Roman Scholia* (as they are called) on Sophocles, from a MS. in the Laurentian library at Florence: to be published in an octavo form.

Of all the Dramatists of Greece, EURIPIDES, from the variety of publications relating to him in this country, seems to be the general favourite. Procure *Beck's* edition of the *entire* works, published at Leipsic in 1778, 4to. 3 vols. Gr. et Lat. worth about 6*l.* 16*s.* 6*d.* For detached plays, those published by Porson and Dr. Elmsley will necessarily have the strongest claims on the attention and funds of the Collector. The former are more generally known; but the *Heraclidæ*, *Bacchæ*, and *Medea*, edited by the latter, and published at Oxford at about 6*s.* each, display, of their kind, the richest harvest of classical illustration which those respective plays have yet received. The former has been noticed in the *Mus. Crit.* vol. i. p. 134. Dr. Monk, the present Dean of Peterborough, published the *Alcestis* and *Hippolytus* in a very beautiful and accurate manner.

#### PAGE 654.

EARLY ENGLISH POETRY. In the above page, the name of the late Sir M. M. Sykes, Bart. occurs among the purchasers of rare old English Poetry at the sale of the Roxburghe Library. Although Sir Mark was, in fact, the purchaser of the *Conusance d'Amours*, printed by Pynson, in 4to. without date,—which was sold for 54*l.*—this department of the LIBRARY COMPANION was completed, before the sale of the Library of that respected and lamented Baronet began. It may not, therefore, be unacceptable to the curious, if I present them with a *list of the prices* for which the more rare and estimable articles were sold; premising, that the sale took place between the 11th of May and 29th of June, inclusively. The Catalogue of the Library, drawn up and sold by Mr. Evans, was divided into three portions; and common

justice must compel the most fastidious in these matters to admit, that never was a task executed with greater care and attention, or crowned with more decided success. Since the sale of the Roxburghe Library, no Collection in Europe has produced such a pecuniary result. The gross amount was 18,624*l.*

## PART I.

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548	— — — Excellent Poeme upon the Longing of a Blessed Heart, with an addition upon the Definition of Loue, RARE, 1601,	5 0 0
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\* See page 699, ante.    † See page 654.    ‡ See page 701, ante.

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\* See page 650.

† See page 710, ante.

‡ See page 700, ante.

§ See page 658-9 ante.

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tediousnesse of Winters Evening, *very scarce*,  
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\* See pages 653, 678, ante.

£. s. d.

naida, first edition, *very scarce*, 1596. Spenser's Prothalamion, or Spousall Verses, in honour of the Marriages of the Ladie Elizabeth and the Ladie Katherine Somerset, first edition, 1596, 4to. bound in 2vol. *the Duke of Roxburghe's copies, red morocco*,\*

19 5 0

\* See page 693, ante.

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## ERRATA.

Page xx, Note, line 15, *for* engraved by Vaughan, *read* without the name of engraver.  
 — 15, line 3 from bottom — *for* Suffolk *read* Norfolk.  
 — 30, line 6 of note — — *SUFFIELDS* *HOBARTS*.  
 — 39, line 3, — — Wetstein, Wetsten  
 — 43, line 13 of note, — — scored pricked.  
 — 45, line 4 and 5 ditto, Lord Le Despencer and Sir F. Dashwood one and the same.  
 — 56, line 4 of note, — — Hartelby Hartlebury.  
 — 63, last line but 2 of note. Paley is here classed among Bishops. Let me hope the error is venial. In the group where he is placed, it were difficult (except by an awkward periphrasis) to make an exception.  
 — 106, Note, last line but 3. Mr. Douce's copy of Fox's *Martyrs* is of the first edition of 1563.  
 — 127, Note, line 2, — — Charade Acrostic.  
 — 251, Note, line 6, — — 1743 1798.  
 — Ibid. — — 1801, 8vo. 1800, 4to.  
 — 335, Note, line 5, — — WAGELIMES WAGELINUS.  
 — 393, line 12. Insert "also" before the two last words of this line.  
 — 680 line 16 of note, — — shroppe, shop.



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